

McNealan

Harvester
A Design by G. P. Austin
Updated 7/4/94

Concept and Plot Overview

Harvester is a graphically violent game combining role-playing action, arcade style combat and an intensely cinematic storyline. At first the player will find himself wandering through the small town of Harvest, exploring the mysteries therein. Harvest will be seen from a first person perspective. The player will be able to converse with the inhabitants he encounters. After initial conversations with the townspeople, all of whom indicate that the only point of interest in Harvest is the Lodge, you will (eventually) go to the Lodge and speak with the Sergeant at Arms, a hooded figure who bars your way into the building.

Sporting a fez (or some other cultish headgear), the Sergeant at Arms tells you that initiates may enter the Hall of the Order of the Harvest Moon by invitation only. To secure your invitation, you will need to complete a series of simple tasks, "pranks" which, though technically illegal, are essentially harmless...or seem to be. You will need to complete the tasks which the Sergeant at Arms gives you within one game week. If you succeed, you are told that an invitation will be forthcoming. If you are arrested during this time, and fail to escape from prison, you are put in an electric chair and fried. If a week passes by and you've failed to finish your tasks, you will be dragged out into the street and your throat will be cut, all as part of the annual Harvest "Blood Drive".

In the town portion of the game, day will turn to night. You'll be required to sleep regularly, even in the Lodge. During sleep periods you will dream of masked figures in sterile surroundings; when awake, you will wonder about your plight, looking to restore some sense of order in your life. The Harvest segment of the game will set up the actual combat portion, which occurs inside the Lodge.

The Lodge is a large, exotic building, much like the Masonic temples you see from time to time. If you try to enter the Lodge before completing an assigned task, the Sergeant at Arms bars your way and informs you that admittance is "by invitation only". Upon successfully concluding all of the Sergeant at Arm's tasks, a cinematic midgame sequence plays. In this midgame you find a skull and spine in your girlfriend's bed, and perched on her pillow, a black engraved card inviting you by name to enter the Lodge as an initiate. You don't know whether the remains are hers, or whether she's alive in the Lodge somewhere, a hostage or enticement. All you do know is, the answers lie in the Lodge...and that's where you've got to go.

Mike Nyzalaw

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When you take the black card with your name on it to the Sergeant At Arms, you're told that you've made a mistake. The card wasn't the invitation...you need to bring the skull and spine to get in.... This will be your final quest/puzzle in the town plot - to exhume the already buried body of your girlfriend and retrieve her remains, your ticket into the Lodge.

Once you present the proper invitation, the Sergeant at Arms removes his hood. He is grotesquely mutilated, most of his face stripped to the bare bone, lidless eyes rolling in skeletal sockets. Blood beads and slowly drips off his bony chin. You demand to know whether those remains are hers, or whether she's being held inside. Refusing to answer, he equips you with a knife and tells you that the girl, if alive, will be found in the temple at the uppermost level of the Lodge. He won't tell you what's going on, but assures you that you'll understand once you've reached the end of your initiation...if you reach the end.

Arcade-style combat sequences commence. The Lodge is a large building filled with devilish traps and all manner of opponents. At first the enemies facing you are bizarre, repulsive monsters. You kill them in a variety of bloody ways determined by which weapons you use (you find various weapons throughout the Lodge). Next, you fight a number of more humanoid creatures, and eventually work your way up to fighting human beings. We should strive to make certain that the horrific quality of the combat will be unparalleled by any game released to date. And while this is not meant to be a puzzle game, and certainly will not be a scavenger hunt game, there will be some traps and puzzles which guile and skill will help you avoid or solve. Additionally, you'll be able to converse with opponents you encounter on your quest, searching for clues about what lies at the heart of this inexplicable situation.

Eventually, fighting and puzzling your way through the Temples of the Mysteries, you reach the Chapel of Love on the third level of the Lodge. You defeat the Grand Keeper of the Mysteries, make it inside the Temple and learn that, indeed, your fiancee Stephanie is still alive. The Sergeant at Arms appears and tells you that you have triumphed over the forces of the Lodge. It is now time for answers...and a final choice.

It is revealed that you are in a virtual reality, generated by a terrorist organization which uses this program to recruit, test and condition potential members. Having successfully completed the program, you may now become a "harvester", join this organization of serial killers and leave this virtual reality...or you can leave in peace with your girlfriend and live out the rest of your life in the construct known as Harvest. If you do this, however, you will never know the glory that awaits you as a Harvester in the real world. And though you will live an entire lifetime in Harvest, your life in the real world will be terminated immediately.

The Sergeant at Arms must tell you one last thing before you make your decision. You originally came to the Lodge to rescue Stephanie. The Lodge has no patience with such sentiments. Having completed your ordeal you may leave with her as you originally intended and enjoy your victory; if, on the other hand, you wish to be a harvester, if you wish to exit the virtual reality of the Lodge and be embraced in the real world by your new brothers, the cost of exiting the Lodge is the same as the cost of entering the Lodge.

A skull and spinal cord.

Hers.

Before you make the decision, she pleads with you not to kill her. The Harvesters put people through this sim to give them a taste for killing. The way to triumph is to thwart their will, to live out your lives here together. She exists in the real world just as you do, hooked up to a sensory device which will make her experience fully the pain and death he inflicts. In short, helpless and weak, she begs you for her life. If you decide to stay with her, you see a midgame in which you marry her, raise children and grow old together. As you watch the sun set from your quaint porch, the sun flares brighter, brighter...and then collapses to a green blip on an EKG, tracing a flatline across the screen. Wires are yanked from your brain, and you are roughly pulled from a sensory deprivation tank by disgusted orderlies, who comment on what a shame it is you weren't harvester material.

If you decide to become a harvester, you murder her in brutal fashion, remove her skull and spinal column and present it to the Sergeant at Arms. Then you wake up in that sensory deprivation tank, wires protruding from your exposed brain, with a smile on your face.

"Wow. That was neat."

The orderlies smile down at you. "Welcome to our order, Brother."

We CUT TO you hitchhiking along a road at night, a pack slung over your shoulder. A woman in a car pulls over. You get in. She smiles and asks you where you're headed. "Nowhere," you reply. "Nowhere at all." Slowly, you slip a knife out of your boot. We CUT TO the exterior of the car parked alongside the road. And we hear a thin, muffled scream.

CUT TO you sitting at a computer in a modern home, playing Harvester. A woman with groceries, your mother, peers out of the kitchen in the background.

MOM
What are you doing, Son?

PC
Playing Harvester.

MOM
That thing? I looked at it the other day. The very thought, breeding serial killers...it's disgusting!

PC
It's cool.

MOM
You'll rot your mind, playing games like that. Don't you know people who watch violence become violent themselves?

PC
That's bullshit, Mom.

MOM
No it isn't. Why do you think they started cutting the violence out of those Roadrunner cartoons?

PC
Roadrunner cartoons? Roadrunner cartoons?

You start to laugh, and as you laugh the CAMERA TRACKS into your wide mouth. It continues down your throat, and the image is exactly like that of the fiber optic medical probes you see in science specials, and then the CAMERA STOPS inside the stomach, where we see a last shot of a WOMAN'S FINGER before we FADE OUT.

INTERFACE

The interface should be as invisible as possible to the player. Actions will be entirely mouse-controlled. The keyboard can also be used to trigger actions (keyboard equivalents for movement, etc., to be determined later). These are the actions the player will be able to perform:

1. EXAMINE (F1) - Single click, left button.

This command has several applications:

* Click on an object to move to it (if possible) and get a description of it.

* Click on yourself to get your Status Screen, which consists of:

- a) A mirror which you use to see your condition;
- b) Your inventory of items, with a section to place an object when offering it or showing it to someone;
- c) Your available weapons.

2. GET (F2) - Single click, right button on object out of your inventory to add it to your inventory.

3. DROP (F3) - Double click, right button on an object in your inventory to drop it.

4. USE (F4) - Single click, right button on any object.

Some objects need to be in your inventory to be used; larger objects (DOORS) may be used regardless. Occasionally you may be asked to use an object on another object. Simply single click the right button on the second object after using the first. Using an object includes handling it in any way. Here are examples:

* You may USE a door.

* SLEEPING is now a USE function. Instead of having a SLEEP function, resting in the Lodge is accomplished by using objects. You can only rest without chemical assistance in a secure place in the Lodge. Finding such a secure place on each level will be a puzzle...and a priority. Resting helps regain hit points. To SLEEP naturally in a secure place, you must USE the SLEEPING BAG in your inventory. To SLEEP in a non-secure place, you must USE SLEEPING PILLS which you find in the Lodge and put in your inventory.

* CHARACTER STATUS is now a USE function. You USE the MIRROR in your inventory to check on your condition. The PC will speak aloud, commenting on his appearance.

* FOOD is a USE function. Click on food in your inventory to eat it. It MUST be in your pack for you to eat it.

* MAP and NOTEBOOK functions are now accessed in inventory. You automatically make a map of Harvest and the Hall as you progress. The notebook allows you to jot down notes.

* USE an object on a person to show that object to a person.

5. TALK (F5) - Single click, left button, on living creature. This initiates a cinematic conversation mode, letterboxed, with subtitles at the bottom of the screen. Conversations will branch, as in Ultimas. You'll be able to pursue different paths of inquiry by clicking on keywords presented in the subtitle area after a character has finished his current conversation strand; additionally, at key points in certain conversations, you'll be able to choose different responses in the conversation. You make your choice by single clicking, left button, on the desired response in the subtitle area beneath the letterbox.

6. MOVE (F6) - Single click, left button, on space where you want the figure to move. Doing this in a doorway takes you to the next room. If you need to jump to get to an area, and the character can do so, then clicking appropriately on that space automatically makes the character jump to that space. Single click, left button in the air right above your character's head makes him jump, while a similar click on the floor beneath him makes him duck.

7. ATTACK (F7) - Single click, right button, on living creature, or an object you wish to attack. Clicking on the opponent launches whatever attack is appropriate, dictated by the weapon you have in your hand. In Side View attacks, where you strike is dictated by where on the opponent you click - a click on the head prompts a blow to the head; a click to the torso or feet results in attacks to those areas. Top/bottom oriented attacks cannot be aimed - simply click on the monster to attack. Attacking a monster automatically faces you toward it.

Your figure can maneuver in combat with this method; when moving in combat, figure automatically keeps facing his enemy. If there are multiple enemies in the room, the figure will continue to face the last enemy he attacked. Double click, right button in the air above your character's head makes him jump, while a similar click on the floor beneath him makes him duck.

NOTE: Once combat is initiated, the EXAMINE and TALK functions of the left mouse button should be disabled, so that the player can move without redundant descriptions appearing in the dialogue box!

8. DEATH BLOW (F8) - Single click, both buttons. When an enemy is going to die on the next blow, your cursor will change shape to a skull. Clicking simultaneously on both buttons at this time will deliver a gory, explicit animation of the killing blow in specific instances! Not all weapons will have Death Blow Animations with all monsters. This randomness will keep the player on his toes!

Pop-Up Menu

Moving the cursor to the upper left part of the screen, or hitting the ESC key, pulls down an option menu:

1. Save Game - Box appears in center of screen. Type in name of saved game.
2. Load Game - Submenu appears listing all saved games.
3. Return to Game - Returns you to game in progress.
4. Select Easy Mode - Sets certain parameters:
 - * You may save a game at any point
 - * Monsters are hit more frequently, for more damage
 - * You may get clues by calling on the Sgt. at Arms (?)
5. Select Standard Mode - Sets certain parameters:
 - * You may only save a game during sleep periods
 - * Monsters are tougher, harder to hit
 - * No clues are available

Weapons List:

- I. SLASHING WEAPONS
 - A. Hooked Flail
 - B. Butcher Knife
 - C. Chain Saw
 - D. Scythe
 - E. Axe
- II. BLUDGEONING WEAPONS
 - A. Baseball Bat
 - B. Monkey Wrench
 - C. Sledge Hammer
 - D. Tire Iron
- III. PROJECTILE WEAPONS
 - A. Shotgun
 - B. Pistol
 - C. Nail Gun
 - D. Flame Thrower

Miscellaneous Engine Requirements

1. We need the ability to use pop-up windows which will feature close-ups of certain objects when the player looks at them. An example would be the cash register in the General Store. When the player USES the register and the drawer opens, he can LOOK at the drawer. At that point, instead of doing a full screen close-up (which we'll do, time and disk space permitting...HA HA), we'll dim the rest of the screen and show the opened drawer in a window. He'll be able to LOOK at specific things in the window (such as the money in the drawer) and then GET or otherwise manipulate those things as well.
2. The player needs the ability to enter his own strings, text or numbers. For example, in a conversation we may give the player the option of entering his own key word. Also, I'm thinking about putting a phone in his house, which the player can USE to call up others (a phonebook with certain numbers will be available as well, so that USING a particular number in that book will be equivalent to dialing that number manually by entering the numbers. Still, some numbers might not be listed...)
3. I'd like the ability to "shrink" any given screen to a letterbox whenever you converse with a character who has no portrait. In other words, a number of characters are so minor, I don't think we need letterboxed portraits of them. I think that whenever you talk to one of these minor characters, he should talk to you "as he is" on the screen, and the text will appear, as in a normal conversation, in the black area below the letterboxed screen. This will save on art time for unimportant faces.
4. Inside the Lodge, we'll need to be able to generate random wandering monsters. If the character sleeps in a room that is not a secure sleeping area, a monster may stumble on him and attack. Also, you may have cleared a room, but if you go back to it, something may have wandered in in the meantime (the odds of a wandering monster in any room should increase with the amount of time that has passed since your last visit to that room).

5. Conversations need to be flagged to conditions such as:

* How many times you've spoken to that character. The character will remember speaking to you, which will call up a suitable text file. After a number of times, he may get annoyed, or offer more information, depending on the circumstances.

* Events that have occurred in the town or plot. If the TV station went up in flames, that may call up a different conversation segment. After Stephanie has been abducted, townspeople will mention that as they speak with you, giving different takes on the event.

* Time of day. Time triggers certain events in the town on a daily basis and on a five day schedule; likewise, characters may say different things at different times of the day.

6. A pop-up time display, provided you have a watch, might prove useful. Perhaps it is stuck in a corner of the screen, perhaps it's an icon you can click on whenever you call up the icons, perhaps it's translucent. At any rate, such a feature should be optional.

7. For the Map Overview of the town, we'll need both whole AND BURNT-UP versions of the TV STATION, WASP WOMAN'S HOUSE and DNA'S DINER!

Initial Town Plot Setup

The player can kill any character in the town. Kill a plot essential character and you get busted automatically. Kill a non-essential character, and you have a certain % chance to get away with it. I'll flag essential ones later.

1. YOUR HOUSE

You awaken in your bedroom. You have no idea of where you are. The caption reads "You awaken and dress quickly", which explains why you start out fully dressed. You can open your desk drawer. Inside you will find an <I.D. card> with your name on it, a <compass>, a <report card> from Gein Memorial High School and a <notebook and pencil>. Once you take the notebook and pencil, you can access the notebook and automap features without going into your inventory.

You go into the living room. Your little brother Hank is there, wearing a cowboy hat and watching a western on TV. You try to talk to him, but he's a dazed zombie, not taking his eyes away from the screen to look at you. You learn from him that he's your brother, and that he stayed home from school today because he's sick. In the conversations, when we cut to him, we see his blank, glazed expression, the TV lights flashing on his face, and we see your player character (PC), out of focus, behind him in an over-the-shoulder shot. At some point we'll cut to the TV show he's watching, and see an Indian being eviscerated in black and white. If you try to go into the master bedroom, off the living room, you find it is locked. You hear a man's low moaning behind it. You can leave the house through the front door, or you can enter the kitchen.

In the kitchen your mother, Mom, dressed in pearls and a dress with a wide skirt, is baking cookies. Your Baby Sister is asleep in her crib close to Mom. Mom tells you, if questioned, that you will soon be graduating from high school, that you are marrying Stephanie, the girl next door, right after you graduate, and that you'll be taking a job in your father's meat processing plant shortly thereafter. Any attempt to tell her that you don't remember any of this is blithely dismissed as a prank. If you ask her whether Hank is really sick, she replies "Look at what he's watching. Wouldn't you say he's sick? I'd make him stop, but oh, I'm so busy baking these cookies for the PTA bake sale." If you look at the trashcan in the kitchen, it is full of fresh cookies. Why? "Why, if I had no cookies to bake, I don't know what I'd do." If you ask her about the moaning behind the door, she rather cryptically replies that "your father overdid it last night. Just leave him alone until I get some catgut. He'll be fine." She smiles innocently. "Cookie?" To get to Dad, find and turn off the <alarm system> in the house, then go outside, USE the screwdriver on the burglar bars, climb in and talk to Dad. Forget to turn off the alarm beforehand, and Mom will call the Sheriff on you and have you arrested!

2. STEPHANIE'S HOUSE

The living room harbors her father, Mr. Pottsdam, who anxiously asks for assurance that, once you marry his daughter, he'll get a cut rate on meat. He is grossly fat, and yet presses the point with a desperation that makes you uncomfortable. He will talk more about his daughter, about his job as a vacuum salesman, and about his frustrated desire to join the Lodge. They just rejected his twentieth application. He is a bitter, saddened man.

In the kitchen, Mrs. Pottsdam, who looks and dresses exactly like your own mother except for the color of her hair and the color of her dress, bakes cookies for the PTA/Lodge bake sale. She no more believes you regarding your amnesia than your own mother did. She tells you that, if only Mr. Pottsdam could get admitted to the Lodge, you and Stephanie could be married in the Temple inside. "Wouldn't that be dandy?" She sighs. She tells you that Stephanie is upstairs, studying for her finals. USE the stairs or MOVE to the top of the stairs to access the second story.

Three doors await you on the upper story. One leads to the Master Bedroom. This door is locked. One leads to the bathroom. Inside you can USE the toilet, which produces a flushing sound, or USE the medicine cabinet, inside which you find <aspirin>, <tampons>, <vitamins>, <castor oil> and <cough medicine>. A <framed print> is on the wall. USE it, and you remove the picture to find a <peephole> cut into the wall, opening into Stephanie's bedroom. USE the peephole to see Stephanie dressing.

In Stephanie's bedroom, she sits on her bed, frightened. She, like you, has no memory although, again like you, she feels a sense of recognition when she looks at you. There are feelings between you, strong feelings suggesting a relationship, even though you have no knowledge of the history that spawned them. She tells you she dreams of being abducted, tortured. Her "parents" have grounded her, and won't let her leave. She begs you to help her. Of all the people you've talked to so far, only she seems normal and concerned about you. She is thoroughly charming and beautiful, and you feel relieved to have her around. You may or may not tell her about the peephole. If you do, she is disgusted, and cannot believe these people are actually her parents. Something weird is going on. She suggests that a stroll around town might provide some answers, and asks you to keep her informed. All other doors in Stephanie's house are shut and inaccessible.

3. MR. JOHNSON'S HOUSE

Mr. Johnson sits on his porch. This screen should be a wide angle taking in the house, a garage, steel door open, with a red Tucker parked inside, and a view of the street with a manhole cover and shrubs. If you attempt to enter the house, we CUT TO a conversation screen with Johnson stopping you from going into his house. You learn that Mr. Johnson's pride and joy is his restored, cherry-red Tucker. Although it is parked in the street by day, where he keeps a close eye on it, he keeps it securely locked in his garage at night. He's a lecherous old fart who keeps asking you intimate questions about you and Stephanie, and reminiscing about the good times he had in the back seat of that car. He'll let you go inside the garage in the day, or look over his Tucker, but if you try to scratch it in front of him, you're busted! Kill him and enter the house, you find it's nothing but a giant prop, and a note from the Sgt. at Arms.

4. MR. JOHNSON'S GARAGE

If you go into the garage and look around, you'll notice an alarm system wired to the door, which is heavy steel. If you look at the shadow under the car, you'll notice a deep grease pit underneath, large enough for a mechanic to fit in. On the tool bench, you'll notice a pair of <heavy work gloves>, <twenty dollars in a coffee can>, a <tire iron>, <greasy rags> and a <Phillips head screwdriver>. A door leads from the garage into the house. Also, there is a small window high up alongside the two-story garage.

5. BARBER SHOP

The barber shop is run by Mr. Pastorelli, a jovial Italian who only speaks Italian. In his foreign tongue he will warn you that Harvest is a twisted town. Two old men, Mr. Parsons and Mr. Swell, sit in the waiting chairs. They are lethargic, grumbling, and don't seem to notice the sheep which wanders through the shop. If asked about it, they simply say "It's a sheep". The main topic of conversation among the old men, other than the fact that Pastorelli screwed up his new alarm system by cross wiring it with the water sprinklers overhead, is the Lodge. Nobody has seen the inside, but they all concur that the only thing to do in Harvest is join the Lodge. Mr. Swell (who always uses the word): "It's a swell place...but only a select few can join." "Many are called, but few chosen." They talk about the charity bake sale sponsored by the Lodge, but won't give details, saying only "you may find out, if you're not careful". They also mention Pastorelli's history as a shepherd in Italy, and his pride possession, the symbol of all barbers, the striped pole, an antique which spins on his wall. At the end of the conversation Pastorelli cries "NEXT!" Immediately the old men leap up, grab the sheep and shove it into the chair. It bleats in terror as the men, their eyes gleaming, begin to shear it.

6. UNDERGROUND

This area is accessed through the manhole outside of Mr. Johnson's house. It is an intersection. One way leads into Mr. Johnson's garage. The other leads into the sewer. An alligator is trapped in the sewer, having fallen through an elevated drain, and will attack you. You will be defenseless unless you've already acquired something which can be used as a weapon.

7. THE POST OFFICE

The front desk is manned by Postmaster Boyle, a kindly old fellow. You see a box marked "Lodge Applications". It is empty. He tells you that the box is always empty, because everybody wants to join. "Ever since the newspaper building burned down, there's been nothing to do in town for fun, except watch TV and read mail." The more you talk to him, the more you become convinced that he burnt down the newspaper building. He's extraordinarily sensitive about his job, about the whole concept of mail as "the glue that holds civilization together". And you get very subtle hints, as he asks you how much TV you watch, that he's thinking about burning down the TV station. If you watch him while he's talking, you'll notice that one of his distinctive gold uniform buttons is missing from his left epaulet. If you ask him whether he can dig up a Lodge Application for you, he'll tell you he's fresh out; furthermore, you can't get one anywhere except the post office. The Lodge has no patience for initiate wannabes.

8. THE NEWSPAPER BUILDING RUINS

If you nose around the ruins of the newspaper building, you'll discover a <shovel>, a <sign>, partially burnt, which says "The Harvest Sentinel", a <missing poster> after Karin has gone missing and a <gold postal worker button>, which is beneath a flyer mentioning the PTA sale.

9. THE FIRE STATION

The firemen sit inside the garage doing life sketches of a nude man. You learn that many in the town don't like the fact that they sit around all day sketching nude men, but hey, they're the fire department, and besides, the last fire in town was six months ago, when the newspaper building burned down. What the hell else is there to do, except study interior design, which they would never stoop to doing? (Although you might notice that the Fire Station is VERY tastefully decorated, with a mauve color scheme, vases and so on...) A fire pole leads up to the sleeping quarters. You also notice a large Dalmatian. If asked about the newspaper building fire, they'll reveal that it occurred at night, and was probably the result of arson. The gas can with unidentified fingerprints on it is over at the Sheriff's Office in the Evidence Room. There is a spare <ladder> which you can take if you feel like it, since the firemen are too intent on their drawings to notice.

10. FIRE STATION SLEEPING QUARTERS

If you USE the fire pole at night you climb up into the sleeping quarters (during the day, Sparky the fireman stops you from doing so, asking you to respect their privacy). This triggers an animated sequence. The room is lined with beds made up of lacy comforters and elaborately carved headboards with each fireman's name (much like the dwarves' beds in "Snow White"). We see a shot of you silhouetted by the fire pole against the faint light coming up from the hole in the floor. We next see a two screen pan across the firemen sitting up in their beds, close up on their faces, blinking blankly as they regard you. One bed is empty, another holds two firemen, one of whom smiles as you shyly. Then we CUT TO a sheriff's car pulling away from the fire station.

11. THE SHERIFF'S OFFICE/JAIL

Sheriff Dwayne is a fifty-something hick sheriff with a beer gut and a drawl of an attitude. His office is in the front of the building. When Karin disappears, a poster of Karin appears, below the Bake Sale poster. From there you can access two doors. One leads to the jail, the other to the evidence room. You wind up in jail if you get busted, or if you push any police officer too far. In the Sheriff's desk you'll find a <Schedule of patrol routes>, some <Shredder shotgun shells>, a <Check from Postmaster Boyle to Sheriff Dwayne for \$1,256>, a <Note from Boyle> saying he's not going to pay this "extortion" forever, and the <Sheriff's Checkbook>, which lists a long string of deposits of \$1,256. Of course, you can't search the sheriff's desk if he's around. He goes to lunch from 12:00 to 1:00 every day, leaving senile Deputy Loomis in charge. If you talk to Loomis, you realize that he is a lonely old fart who can be bribed by what he calls "French postcards and the like".

In the evidence room you will find the <gas can> with unidentified fingerprints on it which was used to start the newspaper building fire, as well as a box containing <brand new sneakers> covered with blood, the only evidence in the murder of another newspaper boy. Naturally, the Sheriff won't let you into the Evidence Room while he's around. He will let you take a look around the jail, however; "no harm in giving youngsters a good scare to keep them on the straight and narrow", he says. Inside the one jail cell (you can't enter, it's locked shut), you'll find a metal cot, a metal washbasin, a toilet and a chair.

12. CEMETERY

The cemetary should encompass a number of screens. In one screen, you'll find a tree with a picnic table underneath it. In another version of this same screen, we will need to see the picnic table moved away from the tree, a mound of dirt BARELY noticeable beneath it, and a <matchbook> commemorating PC's & Stephanie's near-wedding.

A mortuary, a bunch of headstones and a crypt with a tree, is situated in another part of the cemetary. Inside the mortuary you enter a reception room which has two doors. You see a <sign-in book> on a stand. It is empty of names. One door leads into the embalming room. Organs are strewn about the floor. This is where you'll find Moynahan whenever you speak to him. You find a <wallet> containing an driver's license and no photos. In the chapel you find the dead man laid out in an open coffin. No one grieves him. Make-up cannot quite disguise the violence done to the corpse's face. USE his shirt, and you lift it to see horrible slashes. Discovering that the corpse didn't die of natural causes, and getting a photo of it, is the only way to get the ASTRO GLUE from Moynahan.

13. ROADS OUT OF TOWN

The one road out of town is blocked by a generic deputy. Otherwise the town is surrounded by impassible woods and mountains. If you approach the deputies, they turn you back. They will brutalize you if you tell them the wrong things, and throw you in jail if you're persistent. In this way the Harvesters make you hate and fear cops...a useful attitude for the struggling young serial killer.

14. SCHOOL

Consists of a hallway with access to seven classrooms and a broom closet. Every classroom you enter presents the same graphic - well behaved children seated in rows, conformist ciphers. The Principal will interrupt you in the hall, and talk about your past school days, and about the upcoming PTA bake sale, sponsored by the Lodge, to pay for the funerals of wanderers and out-of-towners who die while passing through. An old teacher, Miss Whaley, may ask you to say a few words to her class about civic responsibility. Many in the class have dull expressions, and dented foreheads. You will notice a bloody baseball bat in the corner, next to a bloody duncecap and a stool.

A smart ass kid interrupts your conversation with Whatley. She glares at him, saying they'll discuss his rudeness as soon as you leave. Once you do leave, you hear a CRACK! and children laughing. If you go right back in, you'll see the smartass kid sitting on the stool with the dunce cap, his head bloody, his expression blank.

At some point, a civil defense alarm will sound...a duck and cover drill! In a midgame, we see the kids sheltering in the hall. Whatley walks down the hall, baseball bat in her hand. One of the kids pokes his head up, asking what good it does to duck and cover. With her baseball bat, she shows him!

At a certain time everyday, Whaley and Harrell go into the Broom Closet and mess around. She takes the bat with her, and they lock the door behind them. Jimmy James will mention this, that he likes to sneak in beforehand and watch them, because he has the key. He'll offer to trade you that key for a new pair of sneakers. The sneakers are in the Evidence Room of the Sheriff's Office. Giving them to Jimmy will get you the key; alternately, killing Jimmy will also get you the key. Using the key to catch them at the proper time of day will prompt Whaley and Herrill to offer to give you the bloody baseball bat! If you refuse, you'll have the option of spreading the gossip all around town!

15. MEAT PACKING PLANT

This is the plant where your father works. A really disturbing place, no cattle in sight, only lots of cats. Pat O'Reilly shows concern for your father, and asks when he'll be returning. Intimations of bad things going on in the marriage. If you ask for some free meat to take home, he'll tell you he needs signed permission from your father. You must break into the bedroom therefore, get the permission, go back to Pat to get the meat to occupy the Dalmatian in the Fire Station.

16. NUCLEAR MISSILE INSTALLATION

Nuclear missiles loom ominously on their launch pads. Colonel Buster Monroe, a gung-ho, macho anti-communist is in charge of the base, and can be spoken to at the command post at the entrance to the missile enclosure. Monroe had his lower body shot off in the war. Wired to all sorts of colostomy bags and rolling IV drips, Monroe gets around by walking on his hands. He keeps the Red Launch Button strapped to the bottom of his torso, and has a gun slung across his back. If you attempt to enter the base, he will balance on one hand, whip the rifle off his back, blow your head off, lose his balance and fall on the button... triggering a "global" nuclear holocaust. Rejected by the firemen because of a lack of artistic ability, paranoid and bitter, Monroe epitomizes what makes our country great.

17. WASP WOMAN'S HOUSE

This house is covered with the paper nests of wasps. It is highly combustible. Tetsua Crumb, known locally as the Wasp Woman, never leaves her house, but never locks her door, since she never gets visitors. She raises wasps instead of bees, loathing those who give their love only because they expect something in return...like honey. She is covered

with welts, because even though her babies love her, they do so love to sting. She equates the pumping of venom from their abdomens with orgasms for people, and can't blame them. Wasps fill her kitchen, where seated at her table, she will talk to you. If you kill her, she falls back from her chair, her wasp's abdomen curling and uncurling, stinger sliding in and out...and the wasps attack you. Get out fast, or set fire to the house to escape. Setting fire to the house automatically kills her, and triggers that cutaway!

18. PHELPS' GENERAL STORE

At the General Store you may obtain many items that will help your quest if you have money. Mrs. Phelps runs the store. She is hard of hearing. Useful items include: a <dirty magazine>, a pair of <heavy work gloves>, a roll of <electrical tape>, a <watch>, a <broom>, a pair of <heavy boots>, a <photocopy machine> and a <flashlight>. Be sure to make a photocopy of the blackmail note and cancelled checks you recover from Sheriff Duane's desk, and show those to him when you try to blackmail him! Showing him the originals will only get you killed!

19. DNA'S DINER

Edna Fitzpatrick runs this eatery, (actually named "Edna's Diner", except that the "E" has shorted out on the neon sign), a cross between greasy spoon with counter and homey inn with fireplace. A John Deere Harvester is mounted like a trophy above the fireplace. The Sheriff is always there between 12 and 1:00.

20. THE WAYFARER HOTEL

The owner, Mr. Moynahan, is also the town mortician. He laments about the lack of business at the Wayfarer, though he can't complain about the business at the Cemetery, which may become more lucrative thanks to the Lodge's Charity Bake Sale. Either way, most of his business comes from out-of-towners, oddly enough. He won't let you check in, since he knows you already have a home, and can only wish to check in for immoral purposes.

21. LODGE

Whenever you approach the Lodge, you are halted at the door by the Sergeant at Arms. Before he'll discuss the requirements for initiation, you'll need an application. He directs you to the Post Office to retrieve one.

22. THE TV STATION

The TV station is divided up into three areas: the lobby, the business office and the studio. Mr. Knight is the business manager, and in the studio you can watch Range Rider massacre indians.

NOTE ON THE OVERALL RATIONALE OF THE TOWN:

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This is essentially a serial killer sim. Harvest as a town is designed to make the player feel paranoid, feel SET APART from the community, to see them as "other", outside himself, in order to facilitate future atrocities against people. They achieve isolation from the community by:

1. Making people seem dull and banal;
2. Making people inexplicable, in the sense of having them do absurd things in absurd settings. Often these absurd acts have sinister overtones, so much the better to alienate the player;
3. Making the player lose his memory and, therefore, question his identity, previous belief structures, etc.

Lodge Level 4

Town Quest Path

1. Go to the Post Office to get an application. Postmaster Boyle claims he doesn't have any more, except the master, which he'd have to photocopy, and he only makes photocopies once a month. It will be obvious that, if you're to secure a form, you'll have to somehow persuade him. From the conversation, you gather through subtle hints that he had something to do with burning down the Newspaper Building.
2. Go to the charred remains of the Newspaper Building. Search. You'll find a postal worker button, and a shovel. Take the button back to Boyle. Pursue the right conversational strands, and Boyle will offer to trade you the Application for a gas can, which is secured in the Sheriff's Evidence Room. If you go to the Sheriff's Office and try to tell him about Boyle, he'll blow you off, saying he closed the book on that one years ago, and just keeps the gas can with the mysterious prints in the evidence room in case he needs a good gas can. If you ask him why he doesn't fingerprint Boyle and compare the prints, he tells you that you don't understand the intricacies of law enforcement, and that he can't fingerprint everybody; in other words, he's a lazy bastard who doesn't give a shit (actually, he was glad when the newspaper went out of business, because he owns part of the TV station!) An alternate solution to the problem is this: if you break into the Sheriff's desk, you'll find all sorts of evidence that Sheriff Duane is blackmailing Boyle. Presenting Boyle with this evidence will also prompt Boyle to tell you about the gas can, and offer a trade.
3. Go to the General Store and buy a dirty magazine with the money you found in Mr. Johnson's coffee can in the garage. If you haven't found the money, you can steal some from the cash register in her store by asking her for an item from the shelf behind her. When she turns to get it, use the cash register, and you'll have money. You can't reach behind the counter to steal anything off the rack.
4. Between 12:00 and 1:00 in the afternoon, take the dirty magazine to Deputy Loomis. He'll take it, excuse himself, step into the jail and lock the door behind him. Get the key to the evidence room from the Sheriff's desk, as well as evidence that Duane is blackmailing Boyle, then go into the evidence room, and take the gas can and the sneakers. Take the gas can to Boyle. At that point, he'll give you a copy of the Lodge Application in exchange for the gas can...which he hints he may have use for again. He'll also give you a misaddressed package deliver to General Post, Harvest addressed to "Mein Gimp Freund". Inside is the lower half of Colonel Monroe's body. Hidden Keyword Pottsdam reveals that Pottsdam was in Wednesday posting a letter...!

5. If you wish, make a photocopy in Phelp's General Store of the cancelled checks and blackmail note retrieved from the Sheriff's desk, take the photocopy to him, and blackmail him into paying you money, and giving you a "Get Out Of Jail Free Card". Also, by killing Mr. McKnight at the TV Station and finding his unlocked wall safe, you find evidence that Duane was a co-owner of the TV Station. Again, photocopy that and show Duane the copy to get another "Get Out Of Jail Free Card". With a "Get Out of Jail Free Card", you go through the arrest procedure, then at the jail, the Sheriff takes it from you, says he's letting you go, and you appear outside the Sheriff's Office. One of these cards wipes the slate clean as far as the "Three Strikes" rule goes...three arrests, for any reason, and you get killed! Use of a card erases one of those strikes!

6. Take the sneakers you obtained from the Evidence Room to Jimmy, who will trade you a key for it. This, he will tell you, is the key to the Broom Closet at Gein Memorial. Go there and discover the Principal and Whaley going at it, and they'll give you the Baseball bat as a weapon.

7. Go to Moynahan's. Get him to tell you about the corpse in the other room, stating that the corpse died of natural causes. Investigate the corpse, and get a picture of its wounds with your Polaroid. Show either the original or a photocopy to Moynahan, and he'll offer to trade you the Astro Glue for the picture.

8. Take the application to the Lodge. Now the Sergeant At Arms tells you that you must prove your worthiness of consideration by completing several tasks he'll give you, minor pranks which might land you in jail, but which will demonstrate your resourcefulness, qualify you for membership and get you an invitation to enter the Lodge. Your first assignment is to put a good scratch on Mr. Johnson's Tucker. To pull this off, go at night. The garage is wired with an alarm system. Attempt to open the door, the alarm goes off, Johnson shouts at you from his bedroom window, and you're busted. If you try to break into the house in order to get into the garage, Johnson blows you away with a shotgun. You can use the ladder from the Fire Station to climb up to the small window alongside the garage. If you use the tape on the window and smash it with any hard implement, or with your gloved fists (ATTACK), the window breaks. You can climb through the window. If you do, you break your neck with the fall. The only way inside is to USE the manhole in the street. Doing this, you enter the manhole, walk under the street, and come up under the car, emerging from the grease pit. You can scratch the car with any shovel, screwdriver, tire iron, or metal object in your inventory. You get out the same way.

General Note: You can increase your chance of success on any of these missions with two items: the Patrol Schedule from the Sheriff's Office and a Watch purchased from the General Store. This way, if you need to rip off the Barber's Shop, you look at the schedule to see when a police cruiser is supposed to pass by, then use your watch to avoid it!

9. Your second mission is to secure a bolt of mauve material. Although the fireman denied it vehemently when you spoke to him, the firemen are also dabbling in interior decorating. Go to the Fire Station at night. It will be dark. Fluorescent light strips are overhead. Firemen sleep next door, so any noise will bring them running. Enter the garage. The Dalmatian will bark at you unless you give him the meat that your father's employees at the Meat Packing Plant gave you. You'll notice a sheet covering something in the corner. Use it, and you'll uncover the nude man, who is just standing there waiting to be drawn. He'll tell you that he is not a person, but an object. "You'd do well to remember that. A person is his job. Someday you'll understand that...and if you don't, it won't matter, because you'll be dead." He tells you he won't rat on you because it's not his job; however, since he is an object d'art, and since art should be interpreted, he'll give you a clue as to where the bolt of mauve material is being kept...if you'll interpret it. The clue is: "Darkness gives as darkness gets, but light invoked is light shed". Turn on the lights, and you'll see the bolt inside a fluorescent light panel, silhouetted behind the frosted glass. Turn the lights off quickly after detecting the bolt, or you'll alert the firemen and get busted! Use the ladder to climb up and get the bolt.

10. Your third mission is to steal the Barber Pole from Pastorelli's Shop. Go to the Barber Shop at night. We see a side angle of the shop, including the glass door which is locked. You must shatter the door to get in. You can smash it with the tire iron you got from Mr. Johnson's garage (or with the shovel you found at the burnt ruins of the newspaper building) without hurting yourself. If you must attack the door to break the glass, use the tape on the glass first to prevent it from shattering badly, and then use the work gloves to protect your hands. Glass will spread out on the floor. Use either a broom or heavy work boots (both available in the General Store) to walk across the glass without cutting yourself. Once inside, the shorn sheep stares at you with red eyes. If you leave it alone, it doesn't bother you; if you attack or use it, it starts to bleat, which will summon the cops very quickly, landing you in jail. The barber pole is lighted from inside, and there is water on the floor because of Pastorelli's miswiring the alarm with the fire sprinklers. If you fail to hit the left light switch, which turns off the barber's pole, before removing it, you get electrocuted. Turning on the right

light switch turns on the lights in the shop, which has a certain percentage chance of alerting the cops. Finally, you need a regular screwdriver to remove the barber pole, which is firmly screwed into the wall (the Phillips head screwdriver from Mr. Johnson's garage won't work, you little thief, you need one from the General Store)! Once you remove the Barber's Pole, electrical wires will be dangling on the floor in the water. The next day, Pastorelli will enter the shop, turn on the light, and be electrocuted - you left the wires dangling in the water on the floor! If you are busted on this, or any other quest, you are taken to jail to cool your heels for the night. There is a way to escape from jail, but we'll deal with that later.

11. Your final mission will be to start a grease fire at DNA'S DINER. In the kitchen area, you'll find the <french fry station> filled with grease, a <cake dish> covering a cake, a <refrigerator> filled with food, and a drawer containing <scissors>, a <cookbook>, a <lease>. The tube of <Astro Glue> you need is at Moynahan's. On the other side of this homey diner you'll find a fireplace, with a number of implements beside it including a pair of tongs which are used on the logs. When you look around, you'll notice that there's a smoke detector on the ceiling. The Diner is located right next door to the Fire Station, so you definitely don't want the smoke detector to go off, or the Fire Department will arrive in time to stop the diner from burning down. The ladder won't help you, because you have nothing to lean it against.

To disable the smoke detector, USE the cake dish. This will suggestively (hopefully) turn it upside down on the counter, exposing the cake. USE the glue on the cake dish. You will get a message saying you have applied glue along the rim of the dish. GET the tongs from in front of the fireplace. USE them to pick up the cake dish, then USE the tongs or cake dish again to cover the smoke detector. The cake dish will stick to the ceiling, keeping the smoke away from the smoke detector. USE the fryer to start the grease cooking. Once it's boiling, search the diner until you find a book of matches. USE a match on the grease, and watch the fun. But get out fast, because if you hang around too long, the rapidly spreading fire will block your exit! When DNA learns that her diner has burned down, she will hang herself in despair. If Karin is alive, she will hang Karin too!

12. Upon finishing the Diner fire, go to the Sergeant at Arms. He will indicate that you should be watchful for the invitation, which will come soon.

13. We cut to a cinematic midgame (MIDGAME # 1) detailing the finding of the skull and spine of your girlfriend in her bed. It dumps you in her bedroom, where you can take the black invitation, or the skull and spine (although if you try to take the skull and spine, the Sheriff stops you).

14. You go to the Lodge and present the card. The Sergeant at Arms tells you you're confused, and that the remains were the invitation. You must get them, and bring them to the Lodge. When you return to Stephanie's house, her mother tells you that her remains have already been taken to the cemetery. She has been interred in the family crypt. No funeral. Why? Because the PTA bake sale is tomorrow...and she's GOT to get the cookies finished in time...

15. You've got to get into the crypt, and dig up the body. Go at night. The door is locked with a chain and heavy lock. You cannot break it. Instead, climb a tree (or use the ladder) to get up on the roof. A skylight is there. Break it. Pull up the ladder and use it to climb down into the crypt. Inside, you will find two German Shepherds gnawing on the bones. You will have to fight them barehanded to drive them away. Retrieve the skull/spine, climb back out. Take it to the Lodge...and you're in.

16. FALSE PATH

A false, altruistic quest may also be available, schedule permitting, to add atmosphere, to waste the player's time and throw him off the Lodge Path. It is a test as to whether or not the player is motivated by self-interest or altruism. THIS PATH GETS YOU NOWHERE EXCEPT KILT!!!!!!

a). Edna's daughter has been kidnapped. You learn this through talking to any of the townspeople, or by seeing Range Ryder launches a live appeal on TV to the perpetrators to return DNA's little girl. A "Have You Seen Me" poster will also go up in the Sheriff's office, the Post Office and the General Store.

b). Those who profess to know anything of the mystery will warn you not to investigate this, if you start asking questions. I mean, REALLY warn you. You're bucking the way things are done in Harvest if you pursue this. And they mean it, because it's a WASTE OF TIME!

c). The child, Karin, disappeared on Tuesday night. Miss Whaley, at the school, will tell you that she saw Karin playing outside the Wayward Hotel that night.

d). It turns out that, on that night, the toilet was backed up in the Pottsdam upstairs bathroom, making it unusable. Mr. Pottsdam, if asked, will tell you that he stayed home that night, and Mrs. Pottsdam will back him up on that; however, both Stephanie and Mr. Swell (the plumber who worked on the toilet) will tell you that Pottsdam left the house in a rage that night when he learned that it would be an all-night repair. He came back the next morning, covered with mud.

e). Mr. Moynahan recalls seeing strange lights in the cemetery on Tuesday night. He'll tell you that Mr. Pottsdam happened into his mortuary that night, saying that he'd noticed the lights, investigated and found out it was just kids messing around. Sadly, these kids had no respect for the dead...they moved a heavy picnic table away from the shelter of the tree! This pissed Moynahan off, because he'd had it put there specifically so he could enjoy the shade at lunch. He's not strong enough to move the thing back by himself. Odd, though, that Pottsdam should be out so late, after the curfew.... Also in Moynahan's, at that point, you'll find a commemorative matchbook printed for your wedding to Stephanie. Pottsdam left it there.

f). Pottsdam tells you that a ransom note for Karin has been delivered to the Sheriff's office; however, the Sheriff will tell you that no one knows about the ransom note, since he didn't make that public knowledge!

g). It turns out that Mr. Pottsdam, deprived of his usual nightly entertainment through the upstairs bathroom peephole at Stephanie's expense, went out, found Karin, molested her and then, unable to bring himself to kill her outright, buried her alive in the graveyard, and dragged the picnic table away from the tree to cover the grave in an attempt to camouflage it. He accidentally drops a book of those commemorative wedding matches by the mound. You must move the picnic table back under the tree, then dig her up using a shovel on the mound. If you don't within three days, Pottsdam digs her up himself and removes her spinal cord - his ticket to the Lodge - and leaves her mutilated body lying around. You can catch Pottsdam in the act if you happen by that spot at precisely the right time.

h). If you get to the girl within the three game days, she will be alive. Unfortunately, no one will believe her, because Mrs. Pottsdam gives Pottsdam an alibi...and after all, Mrs. Pottsdam is a member in good standing of the PTA...

i). If you rescue Karin, she'll tell you Pottsdam did it. Take her either to the Sheriff's Office or to DNA'S DINER. Or you can kill her there in the Cemetery just for kicks.

j). If you find her mutilated body, you won't be able to make an I.D. of her unless you look in her little purse. No one else will find her except you, so townspeople won't talk about it unless you've both found the body AND told the Sheriff about finding it. Going to the Sheriff after finding it makes him automatically ask you, by the expression on your face, if anything is wrong, giving you the opportunity to tell him about your find; alternately, taking the purse and showing it to the Sheriff also does the trick.

17. IF ARRESTED

You can be arrested for numerous things (at a crime scene, or on the street immediately after a crime):

1. If you try to get out of town, or cross a cop;
2. If busted at the Barber Shop;
3. If busted at Mr. Johnson's garage;
4. If busted at the Fire Station;
5. If busted at the Crypt;
6. If busted at DNA's;
7. If busted trying to get into Dad's Room;
8. Returned to house if out after Curfew

The arrest midgame is basically always the same. I'll describe the opening shot for each circumstance, then the standard midgame for all instances:

1. The cop punches you; you double over.
2. Flashing red lights appear in the Barber Shop;
3. The garage door slides open, revealing Johnson and a cop with a shotgun;
4. You and the nude man are silhouetted in a strong searchlight as the dog barks;
5. A cop opens the crypt door, along with the crypt keeper;

Then the following standard sequence is shown:

1. CU - Cop cuffing your hands;
2. MEDIUM SHOT - Cop pushing you into patrol car;
3. MEDIUM CU - Door slamming in your face, seen from side of police car, you peer out window, miserable;
4. WIPE TO: LOW ANGLE: Police Car driving down the street;

The next shot returns you to game play. You are in the jail cell. You can either go to sleep, in which case you're released to your mother in the morning, or you can escape. To escape, use the metal cot. It will break, the usable piece being a folding frame. Use this frame, and it will collapse, narrowing to two parallel bars joined by a joint. Attack the metal wash basin. It will fall to the floor. Use it, then use it on the frame. This will balance it between the two bars of the frame. Push the chair over to the bars. There is an open rectangular space at the top of the bars, a hallway, then an identical cell across the hall. Use the frame with the washbasin on that rectangular space. This will stretch the frame between the two cells, with the washbasin suspended in the middle of the collapsed frame right over the hallway. Step down off the chair. Use the metal cup to draw the Sheriff in. When he steps into the hall, quickly use the chair (to step up), then use the frame (to unclose it). The side bars will move far apart, the

washbasin will fall on the Sheriff's head, and his keys will fly into the cell. Use the keys to get out.

From this point on, you are off scot free...unless you get busted again. Once the Sheriff wakes up, he won't be able to remember who it was that pelted him, due to the knock on the head; however, if you get busted again, it will jog his memory, and you will be put in the electric chair and fried.

If you fail to complete your quests within one game week, or have three arrests, or one arrest for murder without escaping, you will be captured by the police, put in the electric chair without a trial as an example to all hooligans, and fried. At this point a clue will be provided to the player for future reference: although one hand flips the switch to the electric chair, when we cut back to the hand after the death animation it is covered in surgical plastic, pulling away from a different switch in a darkened surgical theater. An EKG's flat green line is the final image you see.

18. INCIDENTAL TOWN PLOT STUFF / TIME FLAGGED ACTIVITIES
You'll be able to engage characters you meet in additional conversations not directly related to the plot above. Some of these conversations will be flagged according to: time of day, total times you've spoken to that character, total times you've spoken to that character that game day, and other town events which set up either specific flags (specific to that character - scrape Mr. Johnson's Tucker, and the next time you talk to him he'll bitch about it) or global flags (for everyone in town - when Stephanie's "body" is found, everyone in town knows it).

The daily "life" of the town should proceed according to the following rules, in the top-down scrolling view:

1. A school bus arrives at the school from outside of Harvest at 8:00 every morning, and departs between 3:30 and 3:45 every afternoon. The bus originates from the north road out of town, and departs along the same road. The police allow it through, even though they prevent you from leaving Harvest. Should you attempt to board the bus, WE CUT to a midgame of the Bus Driver holding a can of mace on you, telling you to get off the bus. If you refuse, he sprays you. You black out, and wake up in jail.

2. A Crossing Guard is there from 8:00 to 8:15 every morning and 3:30 - 3:45 every afternoon, to meet the bus, and allow the children to cross. Occasionally, I would like a car to pull up to the crossing, at which point the guard stops it until a child is in the road; at that point, the guard waves the car on, and it hits the child. Children still on the bus laugh. Children in the school laugh.

3. During regular school hours (9:00 - 3:30), you'll see the children in their classes. The Principal, always roaming the halls, will engage you in conversation from 9:00 to 5:00.

4. Sheriff's Dept. Patrol Cars regularly patrol the streets, according to the Patrol Schedule located in the Sheriff's desk. From 12:00 until 7:00, Harvest has a curfew. If they catch you out at that time, they'll drive you back home and MAKE you go inside to bed (MIDGAME of them walking you up the stairs and tucking you in, replayed each time you try to go out that night)! If they catch you on the streets after you've attempted or accomplished a crime between those hours, you will be arrested.

5. The Sheriff is always in the diner between 12:00 and 1:00.

6. The Lodge-sponsored PTA bake sale will occur on the fifth game day. If you haven't finished your quest(s) by then, the PTA bake sale progresses. From 6:30 to 7:00, cars begin pulling up to the school and parking in the parking lot. If you enter the school anytime from 7:00 to 9:00 p.m., you'll see rows of Moms, all identical except for hair and dress colors, all smiling the same vacuous, vaguely menacing smiles, each offering identical cookies.

7. At 9:30 sharp, Boyle sets the TV station on fire, and the police and firemen are tied up there, trying to put the blaze out (and freeing you up to do a quest, if you're having trouble).

8. Jimmy James, a 12 year old paperboy, makes the rounds early every morning, hitting the few houses on a set route from 6:00 to 7:00. He TAKES newspapers from houses. He will knock on the door, waking your family up, if you haven't put the newspaper out for him.

Central Dream Images

These images, played during rest periods as dreams, should be very surreal, and presented in quick flashes (intercut with a CU of the character asleep as we dolly slowly in on the sleeping face - after each dream image, we're closer to the face, until we're tight on the shut eyes...which open suddenly when we're tight in, as if awakening from a nightmare...and returning us to the game). In addition to whatever cryptic surgical/gaming images the artists can come up with, I would like to see the following types of anims:

1. A CU of a hand flexing in a black void, dark liquid splashing;
2. A MEDIUM SHOT of a body convulsing in a sensory deprivation tank, although that should not be obvious from the shot;
3. An ECU of one of the leads embedded in the player's open brain;
4. A POV of distorted, masked figures converging over the player (surgeons in an operating theater, though again, that should not be readily apparent. As the game progresses, these images might get a bit longer in duration, although they should not be plain enough for the player to guess what's going on until the end);
5. Reflection of surgery in surgical chrome (a scalpel, or lamp perhaps?);
6. An ECU of the eye of a woman being killed (blood splatters across the eye with a bullet impact). This should hint at a back story, the character being kidnapped to be put through this Harvester program, and the murder of someone during the course of the abduction.
7. A MEDIUM SHOT, very quick, of a woman rising from a chair in protest, and getting her brains splattered against the wall behind her by a gunshot to the head;
8. A ECU of a pair of crazed eyes, awash in electric blue light. Slowly the light washes to red down his face as his eyes get more intense;
9. Shot, reflected in a mirror, of the player's character getting assaulted by shadowy figures. The player cries out silently. Blood pours from his mouth as they pound him in the stomach.

On the Lodge Portion of Harvester:

The portion of the game that occurs within the Lodge is much more combat-oriented than puzzle-oriented. The rationale for this is that, having completed a number of puzzles to get into the Lodge, you've proven your willingness and ability to break the law, prerequisites for a serial killer. Now they want to learn whether you have what it takes to be a butcher. To ascertain that, they will put you through a number of combat scenarios. The Lodge should be pyramidal in the number of rooms. The most rooms should be on the First Level, with less on the second and even less on the third. What is listed below are special rooms, or plot-essential rooms. There should be more rooms than those listed below; we want plenty of combat. At first, to ease you into killing, the creatures you fight should be grotesque, both insectile monsters and suppurating things resembling human organs, things you can easily justify killing. Once you've gotten used to that, they'll start having you kill human beings. The rationale here is, the harvesters are gradually desensitizing you to violence, indoctrinating you into the ways of the Lodge. Lots of combat in a number of rooms with a number of gross things. In order to survive, you will need to rest periodically. You cannot simply elect to rest within a room unless you take sleeping pills - and even then, you run a good chance of encountering a wandering monster. In order to rest without popping pills, you'll need to find a place both concealed and secure.

Types of Puzzles Found in the Lodge:

1. Get to each successive level:
 - * A key will be needed to get to the next level.
 - * The key will always be hidden, and clues provided.
2. Kill or neutralize certain enemies:
 - * Raw force may not always be enough to kill.
 - * A special weapon or technique may be needed to kill.
 - * A special object or phrase may neutralize enemies.
 - * These weapons, objects and phrases must be found.
3. Maneuver past traps or through mazes:
 - * Your notebook will be confiscated on the last level
 - * The rooms of the last level will shift, scrambling the solution to the maze.
4. Dispose of human bodies after killing them.
 - * This is obviously a skill you will need in the real world once you start killing. The Sergeant at Arms will therefore punish you if you don't dispose of each human you kill.
 - * HOW to dispose of these people will be a puzzle. Some disposal methods will be reusable. Others will fail if used too much (a fireplace becomes too full of ashes and bones to use again, or a tub for dismembering becomes clogged up.) NOTE: Using the FLAME THROWER automatically disposes of bodies!

Lodge Quest Walk through

FIRST LEVEL

1. The Sergeant at Arms will stop you in the Entry Hall, and give you a <knife>, a <pack> to store more weapons in and a <body bag>. His role is seemingly ambivalent. You ask him if he's helping you, or trying to get you killed. He replies: "I'm starting you on the path of initiation to a very special, very exclusive brotherhood. I am merely the administrator of a test. Whether you view me as an enemy or a friend depends, I suppose, on how well you're prepared to pass."

"Why do I need this knife?"

"Using it will be part of the initiation." You either accept that or say to Hell with the Lodge, you just want to find out about Stephanie. "It's all the same. Whatever occurs in here is relevant to the Great Question, which you cannot help but answer. What is at issue is whether, in answering the question, you will gain the answers you seek. You will encounter those intent on preventing or prompting your answer, depending on how you look at it. While the assumption is you want to live, dying is easy, and provides its own answer. But not for you." You ask him whether Stephanie is dead, or being held within. He directs you to the Membership Director on the Second Level, who keeps track of such things. He also advises you to seek secure resting places, which you will need to heal after combat.

GENERAL NOTE: Whenever you kill a human being, you must dispose of the body. You can only use the same method a set number of times. Using it too often, or neglecting to dispose of a body by a certain amount of time, incurs a penalty from the Sergeant at Arms. (For example, you kill someone, and decide to burn him in the fireplace. This might work several times, until you get a message that the fireplace is too full of bones and ashes. At that point the Sergeant might show up and chide you:

"What a cliche. The killer always returns to the scene of the crime."

"But you gave me the knife! You told me to kill!"

"The contradiction between the glorification and the proscription is the greatest mystery." (Referring to the fact that society relishes depictions of violence while condemning those who practice it. This is the central theme of the entire game.) As punishment, the Sergeant will take away from you a weapon of your choice. The second time it happens, he will take away a weapon at random. The third time, he will take away your best remaining weapon. The fourth time, he will kill you, and we run the LOSING ENDGAME. His role is to keep order in the Lodge. A contradiction? "No. Those who enforce the laws have always been the most efficient killers."

2. A valet in the reception hall asks you whether you're the exterminator. When you tell him you're not, he clucks his tongue sympathetically, telling you that, in that case, you'll have a hard time. The Lodge has recently been infested with what he calls pests. "They need exterminating, or, to be blunt sir, they need killing, and plenty of it." If you ask him directions to the Second Floor, he gives you a clue: "It is hidden, but a little reflection should reveal the answer. To find the key to the Second Level, reach deep within yourself." He wishes you good luck, and hopes you can "stomach it". When you walk through the door out of the reception hall, you freefall into a room below.

3. You plummet into the Bowels of the Hall, a room resembling a stomach, where living tissue all around you attempts to kill you. You must hack your way through tissue, avoiding deadly tendrils and acid-spewing growths, to get out. From this point on, you get the message periodically that acid is eating at your clothes and skin.

4. You must climb the Backbone of the Hall, a skeletal structure spanning a vertically-scrolling screen. Organs pump and pulse in the background, around you. Grotesque antibody creatures attack you. You must repel them while climbing to the hole at the top of the screen, which leads back into the Lodge. Blocking that hole is a thing with claws which reaches down from the right side of the hole, on the floor above, and swipes at you. You won't be able to kill him directly; instead, slash at the tissue directly beneath him until he falls through. Then clamber back up into the Eye of the Hall.

5. You emerge in an organic, veined room, the Eye of the Hall. Your opponent is an eyeball embedded in the fleshy wall. It attacks by slashing you with its eyelashes, surging forward, moving up and down the wall. When you kill it it ruptures, revealing the door out of the room in its socket.

5. You reenter the Lodge on the first level, in a hallway with three doors. One door leads to the Drawing Room. Another door leads to the Cloak Room. The last door leads to the Dining Room.

6. The Drawing Room is a nice Victorian gentlemen's club type of room, with warm woodtones, brass lamps, reading tables, leather upholstered, studded chairs and a huge fireplace. A Secret Room is located within the fireplace. The grate to the fireplace is closed. USE it, and a giant spider thing will charge out, attacking you. If it gets a good hit on you, you'll be poisoned and require an antidote, which you'll find in another room.

If you kill the spider, you can climb into the fireplace and USE the grate again, closing it behind you and protecting yourself from discovery while you sleep. The next morning, though, you'll find yourself unable to get out due to the spider's web. USING the knife on the web will help you, but anytime you come back to rest in this spot you'll get stuck again. You need to burn it out using <matches> from the Sow and Reap Diner (or found elsewhere in the Lodge) to avoid that. Using matches to burn your way out while you're stuck in the webs will incinerate you along with them! Also, there are spider eggs in the fireplace. There is a certain percentage chance each time you sleep there that the eggs will hatch, and you will be devoured by the baby spiders before you know what's happening (LOSING ENDGAME # 2). Burning out the webs eliminates this problem.

It is possible to climb up the chimney to the Second Floor, using Suction Cups (plungers) strapped to the hands and knees by belts, all of which are found in the Executive Wash Room. This is very difficult, because something exceptionally nasty awaits you when you come up. Severed spider legs at the bottom of the flue are clues...

7. In the Cloak Room you'll find a number of garments hanging on wooden racks lining the room. The Attendant says he doesn't remember you checking anything...have you got a ticket? If you tell him of your experience in the bowels, he smiles knowingly, but will give you no answers. "This is the cloak room, sir...by definition, not a fitting place to seek answers. However, I can see that the acid from your ordeal is eating away at your clothing and skin. I can clean your clothes now, though you'll need to wash to get the acid off your skin before it eats you to the bone. You must remember, sir, in every victory there is a spattering of defeat. That spattering, blood or acid, can cost you dearly and lose the day yet if not dealt with correctly." He will clean your clothes for some consideration (a quest?). But you still need to wash yourself off. Inside the Cloak Room, you find a <top hat> which you can take.

You may kill the attendant (or anyone else) if you wish. Doing so and searching the cloak room will reveal a secret door leading to a room. Inside this room you will find a <box of shells>, a <scythe> and a <sledge hammer>. Searching the room without killing the attendant will prompt an angry rebuttal from him, disrupting your search. The second attempt prompts a warning. The third time, he draws a <shotgun> concealed on his person and attempts to blow you away with it. Kill him before he can even respond (a lucky and devastating attack), and you'll need to LOOK at his body to find the shotgun.

8. In the Dining Room you find monstrous creatures eating humans on the dining room table. These corpses are old and

disgusting, however, so naturally they turn on you, hungering for fresh meat.

9. In the Kitchen the Chef gives you some more information on the Lodge. He is a bit upset that you killed his clientele in the Dining Room, but acknowledges that his last few dinners have not been so well-prepared. The problem is the freshness of corpses. The supply of human corpses has dried up. The Sergeant at Arms always insisted that human bodies killed in the Lodge be disposed of without trace, and so many members brought their business to him, for his preparation and...dissemination. But when someone kills these monsters that have invaded the place, he doesn't care if they're disposed of, and so business has fallen off...

10. The Game Room, complete with billiard table, is located off the Cloak Room. A wooden baseball bat leans against one wall. Inside awaits the Reacher, a vile, thin thing which has long arms with clawlike stingers and can reach across the billiard table to attack you, but which you cannot attack when the table is between you, because your arms are too short. It maneuvers in such a way as to keep the table between you at all times. The way to win is to pick up one of the pool cues, arm yourself with it and use it as a bludgeoning weapon against the thing, which is thin and frail. If you can hit it at all, you can kill it pretty easily.

11. The Roman Bath is located off the Game Room. You can jump in here to wash the acid off. But before you do, you must kill the Lurker in the pool, which springs up to snap at you, then submerges, popping up quickly and unexpectedly to strike at you. Also, throwing a body into the pool is a good way to dispose of it. The Lurker will devour the body, leaving no trace...and then turn back to attack you.

12. A series of Changing Rooms are located off the Roman Baths. Four toilets line the walls, four plungers sit beside the toilets. All but one of the toilets is out of order. A big, old-fashioned bear-claw bathtub is also located in here. Four lockers along one wall (locked by padlocks) contain various articles. Locker A contains clothes which you cannot take (message reads "They don't fit you"), a miner's hardhat with flashlight (dead, no batteries), a hacksaw, a belt and a pair of insulated boots. Locker B contains clothes and a belt, Locker C contains a tutu, a pair of nylons, a jockstrap, a belt and an issue of the magazine Alternating Currents, a magazine for transvestites.

You can either blow the locks off using any projectile weapon (except the nail gun), or use a sledge hammer, or the chain saw.

You can dispose of a body here. DROP bag with body into the tub. USE either the hacksaw or the chain saw (using the chainsaw uses gasoline, though!) on the humanoid body in the tub. It will be replaced by tiny pieces. Then USE the working toilet on the body parts (or vice versa) to dispose of the body. This will only work twice. The third time, the toilet backs up, and red gore spills out all over the floor.

13. With a standard naked woman painting mounted on the wall, this bar is decorated in the manner of a saloon in the 1800s, complete with <kerosene lamps> on the walls. These lamps contain kerosene, which can be used to start fires in strategic places (like the fireplace, to burn away webs...or murdered bodies). In here you will find <matches>, as well as several <bottles of booze>. USE these bottles and you get drunk for a certain number of turns, which hinders your ability to fight. A bottle labelled <XXX>, containing 100 proof booze, is especially dangerous. Drink that, and two reflections of you emerge from the mirrors on the walls and attack you. If you lose, we CUT TO (LOSING ENDGAME # 3) showing you standing in front of a shattered mirror, your wrists badly slashed, blood pouring onto the floor. You pass out and die. Most importantly, a bottle of <antivenom> is hidden among the bottles, distinguished by the label "Tarantula Tequila" and an illustration on the label of the monster in the fireplace. Drink this if the Spider in the Fireplace has gotten you.

14. You'll come to a beautiful room with a fountain in the center. Several carnivorous plants surrounding the fountain attack you. They scream at a high pitch when sliced, and pods filled with bile rupture as damage is inflicted, until the central body ruptures and it dies. Looking at the fountain while standing next to it will make us CUT TO a shot of you peering into the pool, looking at your own reflection. The key lies in the pool beneath your reflection. USE your own reflection, and you'll be rewarded with an anim of your hand reaching into the pool, and pulling out the key to the door to the Second Level.

15. Use the key to enter the Second Level Access Room. You must defeat Tough Boss Monster # 1, then climb a rope to the Second Level. A bell rings as you do so...and you hear a slight screech.

SECOND LEVEL

1. The Hive Room is accessed by climbing up from the fireplace chimney on the first floor. A spring-loaded decapitating blade automatically swings on the first thing which emerges from the hole in the floor, possibly to keep the spider out. Put on the <top hat> you nicked from the Cloak Room, then go up to the opening so that just that hat protrudes into the room. This will trigger the trap, slicing the top hat in two, and allow you to enter the room. Once you emerge, you must fight a hoard of Wasp Things, which used the spiders that came up as food for their young. You see several curled-up spiders with eggs on them. After you defeat the horrible wasps, the eggs hatch, and maggots that vomit acid attack you as well, some directly, some by crawling on the ceiling and dropping on you. This room is accessed on the Second Level via a hidden door, which is difficult to find. After you kill everything, this is an excellent place to rest.

2. On the Second Level the Librarian will offer to tell you how to get to the Third Level, but only if you retrieve an overdue book for him from one of the charter members, a Mr. Cain. He can't answer your question about Stephanie, because "there are no female members of the Lodge. To be sure, one or two have qualified throughout our history, but they're not really of the particular caliber we're looking for. I doubt there are any females within the building...at least, none that are...extant."

3. Mr. Cain is a violent, indestructible giant with an odd mark on his head. He lives in a room devoid of decoration, except for broken mirrors. He will kill you instantly, with one or two blows, unless you use a special technique which the Membership Director tells you about. You'll need a hooked flail to immobilize the giant. Once you find the hooked flail, you must use it immediately upon entering the room, before he has a chance to hit you and kill you. Simply aim for his face. The hooks will stick in his eyes, pulling them out of their sockets (in a graphic close-up) and blinding him. From then on, if you can avoid his waving arms, peppering him with blows, you can succeed; alternately, once he's blinded, you can simply take the overdue book and leave the room, returning it to the Librarian. If yanking out Mr. Cain's eyes is too violent for you, you can go through a long process hinted at by the Librarian, assembling the components to make knockout gas from all over the Lodge (the book on how to do so is located in the Library). This alternative is presented to the player by the Harvesters to see which he'll take, the easy violent path or the harder pacifist path.

4. Returning the book prompts the Librarian to ask you to file it for him in the Library behind him. You must enter the stacks, which encompass many separate screens, some scrolling. More combat. Look for an empty space on the stacks to replace the book (you'll need one of the sliding ladders to get up there). A book entitled <"Austin's Guide to Munitions"> will tell you how to assemble bombs from ordinary materials. Another book entitled <"Non-Lethal Chemical Countermeasures"> details how to make knockout gas, smoke bombs and so on. The ingredients needed for these things can be found throughout the Lodge.

Filing the book gets you a clue from the Librarian as to the location of the Second Key: "Along with the positions of his pieces, the Chessmaster holds the key to the Third Level always in his thoughts."

5. Fight your way to the Chessmaster, who resides in the Game Room. He will ask you whether you know how to play chess. If you answer yes, he will offer you the chance to beat his chess problem to avoid combat. If you refuse, or if you don't know chess, then he'll attack you. If you kill him, make sure it's with a blow to the head; the key is lodged within his skull, and you need to extract it. Deathblow the Chessmaster, and you will see the weapon split his head, revealing the key; when we cut back to the regular view, we'll see the key on the ground, along with a caption: "A key is lodged within the Chessmaster's opened head". Should you kill him with a blow to the body or other part, he should lie on the floor in such a way that his head is available for attack. Attack his head then, and the key will appear. Should you best his chess problem, he will not resist you, he'll simply repeat the clue the Librarian gave you, and wait for you to split his head open.

6. Your resting place on the Second Level is a giant chandelier in the Ballroom. Jumping up and into it will allow you to sleep. But first you must contend with the Maintenance Man who stops you and tells you you can't come in here, he's just done the floors. If you won't listen, the janitor attacks you with his <nail gun>, years of paranoid, menial frustration spilling out of him (all those years as a postal worker wore him down)! After defeating him, you can take his nail gun; however, you'll need a nice supply of nails as ammo, or you won't have much use for it (when you pick it up, the gun is empty, or nearly so).

7. You encounter the Membership Director in the Administrative Office on the Second Level. You ask him about Stephanie. He tells you that the Lodge is a traditional place, and that by tradition in Harvest, when a young man is courting a young lady, he wins for her a Kewpie Doll at the Fair. "There is no fair within the Lodge; however, there is a thing that resembles a Kewpie in a room somewhere on this level. Seek it out, slay it and return with the prize if you would seek your lady."

8. You go fight the Kewpie, a disgustingly fat man in clown makeup armed with a <chain saw>, frolicing about in a festively decorated room. When he dies, LOOK at his body to discover a <kewpie doll>.

When you return with the doll, the Membership Director tells you he considers you an earnest young man. Although he neglected to get her name (since females are generally not considered for initiation), a female is being held in the Central Temple on the Third Floor, the Chapel of Love. He believes she may be the one you seek. He also tells you about how to dispatch Mr. Cain using a hooked flail, and gives you a clue as to its location.

9. Recital Hall - A piano dominates this elegant room. Potted plants are placed at regular intervals along the back wall. The <hooked flail> needed to kill Mr. Cain is hidden in one of the pots, its leather straps intertwined and camouflaged among the branches of the decorative plants. You must search the right one to get it. And, of course, you'll need to beat some kind of humanoid monster to get it.

10. Theatre - A stage dominates this room, which doubles as an assembly hall. Two American flags flank the stage, attached to the walls via two long, sturdy <flagpoles>. You can take these flagpoles, which will prove useful later.

11. Supply Room - Contains several packets of <nails>, numerous pieces of differently shaped <spare pipe>, a <monkey wrench>, and <batteries> which fit the miner's flashlight helmet. The door is hidden inside the Theatre, behind a wall upon which are hung the twin masks of Tragedy and Comedy. The wall should be covered with a wallpaper pattern which surrounds and frames these masks in a notched pattern. These notches are like numbers on a combination lock; when the chins of the masks are lined up correctly with certain notches, the wall will open. The secret room is accessed by turning the Comedy Mask upside down, the Tragedy Mask a notch to the left.

The supply room is a trap. Enter the room, and the door slams shut, locking behind you. Can't get out. A boiler is in there, building to critical. It'll blow unless you do something. Take a wrench and disconnect the pipe leading into the boiler. At this point, water will begin filling the room. You'll drown unless you do something. Using the wrench, take several pieces of piping and assemble a pipe that will lead to a drain in the ceiling. USE that section of pipe on both the ceiling drain, and the leaking pipe.

The key to get out of the room is located inside the boiler, hidden beneath a loose plate. Either the water must cool the boiler down before you can open it, or you must be wearing heavy work gloves, otherwise if you attempt to open up the boiler you get the message: "It's too hot to open with your bare hands!" Also, if you open it with the gloves before the water inside has had a chance to cool down, scalding hot water spews out all over you, and you take damage.

12. Generator Room - Electrical generator room, located next to the Supply Room. When you open the door, water from the Supply Room floods into the generator room. You must cross the generator room in order to proceed. You'll need the insulated boots located in a locker in the Changing Room off the Roman Baths on the First Level to walk across the floor. Then you must dodge bolts of electricity that are arcing off the generator as you cross the room. Then you must fight a pair of zombie electricians, one of them male and in drag, who were fried nearly to death when the water flooded in, and who mindlessly attack you with welding torches. You cannot take the welding torches, however, because they land in the water when the zombies die, and if you touch them, you get fried. Also, if you attempt to turn off the generator by damaging it in any way, it blows up, killing you. A number of gasoline canisters are up on a shelf. You can use these to fuel the chain saw if you find it.

13. Smoking Room - Containers of lighter fluid can be found here. A flaming, burnt creature with charred and blacken flesh (a living testament to the fact that smoking is dangerous to your health) attacks you.

14. Art Gallery - This section of the Lodge encompasses many separate screens, some scrolling. Some pictures on the wall you can click on for a description, some for actual views of artwork (reduced views, never fear)! Humanoid monsters will lurk in the Art Gallery, oblivious to the artwork, but loving the art lovers. The curator of the gallery will speak to you of art, its function...and its controversial nature (really a veiled rumination on Harvester). He will warn you that grotesqueries amid works of beauty are necessary, and should be taken for granted; nevertheless, it is important that each individual decide his own aesthetics. For that reason, he gives you permission to kill any creatures that hinder you in your wanderings through the gallery.

Perhaps some of the more hideous paintings come to life, attacking you. There is also a gallery full of sculptures. These sculptures will also come to life and attack you. A key you will need later is hidden on one of these sculptures (perhaps a key on each of three sculptures, two of which are useless...though you don't know which two).

15. The Furnace - It appears to be a narrow room filled with heating coils. You get to the center of the room, and the floor drops away to reveal a room full of lava, with you standing on the only island. You cannot jump out of the room. You jump up and down on the island, and another island briefly appears. When you jump to that new island, the one you were on sinks. Jump up and down on the new island, and yet another will appear. Perhaps this one is way out of reach. You're puzzled. However, jumping up and down TWICE consecutively on any island will cause a different island to appear! In this way, you'll have to experiment until you find your way out of the room. Complications could include:

1. Jumping up and down on an island might make one island appear. Returning at some point to that island a second time might make quite a different island appear than before, so that islands are not always slaved into a relationship with another island;
2. Giving the player a time limit to solve the puzzle before the heat kills you. Hit points could be steadily lost the longer you dwell there;
3. Making it a necessity to beat this puzzle before moving on to the Third Level.

Once you beat the furnace, you can take a murdered body, throw it into the lava and voila! Disposal of the evidence.

16. Jaws of Death - You must enter this cavern-like room, with stalagmites and stalactites jutting like teeth from the ceiling and floor, before you can climb the rope to the Third Level. As you hit the center of the room, the ceiling and floor will close down on you, crushing you. The only way to save yourself is to USE the flagpoles you got from the Theatre. Doing so puts them upright in each hand, which prevents the ceiling and floor from crushing you. Sadly, in front of you and behind you, rubble bars you from leaving the room. You're alive, but stuck. If you have the shovel you can dig down and out of the room...and wind up back in some first level room. If you have the chain saw you can cut your way to one door or another...provided you have a full tank of gas. ATTACK the rock with the rock hammer and you can hack your way out. ATTACK the back wall with any bludgeoning weapon, then LOOK at it, and by knocking a level of rock away you'll detect a secret door leading into another room. But only by hacking your way across the room can you get to the third level entry room.

17. Third Level Entry Room - When you attempt to climb the rope, it attacks you, much as a serpent. Once you defeat it, the rest of its body falls through the opening in the ceiling, dragging with it the real rope. You climb it. And hear a woman's scream.

18. The Aviary - This room is filled with wicked bird-things that attack you. You needn't go in here, unless you want another route to the Third Level. You can climb the wire mesh of the aviary, but not without the birds pecking you to death. While climbing you have no defense whatsoever. You must lure the birds down and kill them before climbing. Once at the top, you'll have to defeat the Roc before moving onto the Third Level (the key is in its oversized nest).

THIRD LEVEL

The entire third level is a puzzle. Each room is a Temple representing a particular form of enlightenment. Defeating an enemy or puzzle in each Temple will allow you to pull a lever in that room which shifts the room to one of two positions. Aligning the smaller temples correctly will get you to the Inner Sanctum. When you arrive here, the Sgt. at Arms relieves you of responsibility for disposing of bodies...there will be plenty, and you've already proven yourself in that area.

1. The first room you enter is the Temple of the Mystery of Pain. This is a torture room, where the only way to get through is to torture the man strapped to the table with a variety of implements, or fight the Inquisitor, a very tough fellow indeed. He states the central mystery of pain: the fact that the simple manipulation of nerves may break one man, and yet leave another unmoved. Pain is an entirely subjective experience. Oddly, it is feared by the religious and the pagan alike, even though the one professes to believe that nothing of the flesh is important. He believes that the solution is that pain is not a science, but an art. It is a simple thing, like a brush, and yet must be wielded differently, with the sensitivity of the nerves, to achieve goals. He invites you to torture the man on the table, to learn this mystery for yourself; otherwise, the Inquisitor will teach you the lesson himself.

2. The Temple of the Mystery of Motherly Love. Inside you find a partially-devoured mother and her cannibal children. She is still alive, feebly holding on, and they are feasting on her with aplomb. The mystery is thus: that some find motherhood fulfilling, when in reality it is from breach on a draining. She will talk of motherly sacrifice, of how the children, like parasites, grew inside her, and of how, slowly but surely, even after birth, all children continue to leach the life from you. The only problem is, her children are better at it. The children will attack you if you try to pass.

3. Temple of the Mystery of Lust - The Madam presides over this Temple, full of prostitutes. The Mystery is thus: that instruments of lust, as all instruments of higher pleasure, are condemned as frequently as they are sought after. The Prostitutes will attack you if you refuse their services. If you accept their services, you will become diseased, and must seek a cure elsewhere. You will also find a <hand mirror> here which you should take.

4. Temple of the Mystery of Charity - The Beggar states the mystery in this way: any act of charity is also an act of selfishness, for one must take from another, and one is always left the poorer. He denies, therefore, being a beggar. He is, instead, a Taker, and he demands objects of you. Whether or not you give him something, he will attack you as a lesson - charity is a loathesome lie.

5. Temple of the Mystery of Mercy - You must fight an elderly couple in the arena. The Master Gladiator indicates that this is how the old are disposed of in the Lodge, and that each member is expected to contribute to that end. They are reluctant to fight, but have no choice. At some point, you get them down to near death. At this point they back off and, in conversation mode, beg you to spare their lives. If you refuse, all well and good. If you grant mercy, they turn on you and inflict bad damage on you. The Master Gladiator tells you: "Life is a competition, and mercy a perversion of the natural order. In essence, when you extend mercy to someone, you are giving a competitor a second chance to beat you."

6. Temple of the Mystery of Abstinence - Generally those who advocate abstinence are those who possess the most, the power elite. In this Temple, the Authority Figure tells you not to eat. Meanwhile, those around you are eating...and growing stronger. When they get strong enough, they'll attack you. If you disobey and eat something, that triggers the attack...but at least they haven't had a chance to get bigger! This Temple encourages non-conformity and the disregard for authority every good serial killer needs.

7. Temple of the Mystery of Morality - A two-room affair, this temple features a war veteran with a problem. His country paid him to kill people, then brought him home and made it illegal. In one room, you find a normal American living room, with his normal American nuclear family smeared across the walls like jelly. On the table you find an arrest warrant for the man...one which a dead cop on the ground tried to serve on him. He attacks you, because he can't stop killing, now that he's got a taste for it. You kill this guy, then go into the next room. It is decorated like a grass hut in Vietnam, murdered Vietnamese people are littered across the dirt floor...and framed on the wall is a Medal of Valor with his name.

8. Temple of the Mystery of Religion - You encounter a priest who poses the problem for you: those who preach love and mercy in God's name are most often those that advocate death to heathens. He'll question you regarding your beliefs. Unless you answer his questions regarding his goofy hypothetical religion to his satisfaction, he will have his followers attack you...in the name of peace.

9. Temple of the Mystery of Flesh - You find Mr. Pottsdam, Stephanie's father, naked in a meat locker...and in heaven. He informs you that, in exchange for letting them into the house, they approved his application and gave him his fondest wish, unlimited meat to eat. They also told him that he had to butcher you to keep his job...which is just what he means to do. He wields twin meat hooks, slashing at you with them. When you kill him, you can dispose of him (or up to four other bodies) by USING any blade on him to chop off his limbs and head, then USE one of the four empty meat hooks on the body to hang him up along with all the other slabs of meat. USE a <hose> to wash the body pieces down the large drainage pit in the center of the room.

10. Temple of the Mystery of Narcissism - A very dangerous and exotic woman, pale with dark hair and a dark dress, accosts you as you enter the room...a room with no mirrors. She is fixated on her beauty. "Am I not beautiful? Look at my complexion. Pale white and gleaming." She will want compliments from you. You can pay them until Doomsday, but they'll never be enough. When you try to break off the conversation, she'll attack you...and she's real tough, with razor-sharp nails that fly fast and furious. You may be able to beat her, but the easiest way is to USE the hand mirror you got from the prostitutes. If you do so, she freezes, takes it and looks at it. She grows furious. "Fat, fat! I'm too FAT!" Compulsively she rips the flesh from her face in ragged chunks, until the bone is revealed beneath. Still staring at the mirror she says: "There. Am I not beautiful? Look at my complexion. Pale white and...gleaming...." She will gaze fixedly at the mirror, ignoring you now as you make your escape.

11. Temple of the Mystery of Discovery - Explores the contradiction that when you discover something, you destroy it. There you encounter Hank, your little brother dressed in his cowboy garb, who tells you of the genocide of the Indians, how what he likes to watch on TV isn't how it was. The Indians were already decimated by the diseases the Europeans brought to the New World. Only THEN did the cowboys move in. And they mainly killed each other.

12. Temple of the Mystery of Remote Control - A viewer is elevated on a tall platform with a remote control. The whole screen is his TV. You kill whatever monsters he punches up, then he gets bored and switches channels, giving you a harder situation to deal with, and more monsters. You've got to kill him to make it stop. When you do, he thanks you. The issue of remote control is a mystery. For many people, they think they control their brainwashing with this box...but often, the box controls them, and they can't put it down. That is the strength of the media.

13. Temple of the Mystery of Obscurity - This room is filled with fog. You can see only greyish silhouettes of yourself and creatures. Silhouettes become harder to see the farther they move away from the camera, finally disappearing. But they can see you clearly. A good strategy is to wait in one spot close to the camera. A monster will attempt to come down right on top of you. Step quickly aside when you see the silhouette approach, and attack the spot where you were when the creature briefly becomes visible. Either that, or go ahead and march onward through the fog, attacking wildly. That shouldn't do you much good. Also, if you took the <electrician's flashlight hat> from the locker in the changing room, it should improve visibility (maybe some neat effect we could do).

14. In the Inner Sanctum, you will face the Grand Poobah. Oddly enough, he is the Principal of the school you met earlier. Appropriate, considering all of Harvest is a learning experience. Defeating him allows you to progress to the final stage.

15. The Chapel of Love. This is where you will be wedded, to Stephanie...or to the Brotherhood. The Sergeant at Arms awaits within, offering you both Stephanie...and a final choice.

HARVESTER CONVERSATION OUTLINE - G. P. Austin
(NOTE: These are subject to modification as they are
executed!)

GENERAL PRINCIPLES

1. An Initial Conversation is presented. This is the conversation you get the first time you talk to the character, regardless of which game day you do so.
2. The same conversation can be accessed any time during the day that the Initial Conversation was triggered. Occasionally a "Same Day Alternate Greeting" substituted for the original greeting.
3. After the day of the Initial Conversation has passed, the player will receive the Default Conversation, essentially a short brush-off conversation until another flag is triggered. This Default Conversation is always triggered after you've conversed with any character three times in one day.
4. Conversations will be flagged to specific events, such as Stephanie's "murder", in many cases. These conversations are outlined under the heading "AFTER STEPHANIE'S DEATH". Similarly, other specific happenings in the plot will trigger specific conversation strands to appear. They will be labelled accordingly. In the event that many flags have been triggered when the player converses with a character, the character will open with the most recently-triggered flag. The player will then be able to initiate speech regarding any of the other flags with a menu of questions relating to that topic. (Flag-related conversations should be structured so that the character's opening statements are statements, not "Have you heard...?" type questions.)
5. Each character has a percentage chance of successful murder, day or night, assigned to them. This gives your odds of killing someone without getting busted for it, and reflects how plot essential the character is, and how such character might be missed, etc.
6. Any keyword can be called up at any time by entering it.
7. At the end of a conversation, even if you are dismissed by a character, we will always cut back to a CU of the PC with the BYE option, and the cursor to enter any keyword desired.
8. An INTERRUPT is a conversation automatically triggered when the PC gets in proximity of a character.
9. CONVERSATION HIERARCHICAL RANKING - In the event that the player, moron that he is, hasn't talked to a particular

person until late in the game, a whole shitload of conversation flags may have stacked up. We need a hierarchy of presenting backlogged conversations. This is my suggestion for a structure:

1. FIRST CONVERSATION - This always plays first, except in a few rare instances when it has "expired".
2. PERSONAL PRIORITY - When I get finished with all the conversation snippets, I'll go back and arrange them PP1, PP2, and so on, dictating which snippet should play first if a number of them are cued up. These snippets contain VITAL information that the player should be made aware of!
3. DAY SPECIFIC - After the first two have played, we'll go to day-specific conversations. Only current ones will play!
4. QUEST SPECIFIC & DEATH RUMORS - These snippets provide color, but are otherwise of low priority!

1. MOM (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Hank rats on you if you kill Mom)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. OPENING CONVERSATION (GLOBAL EXCEPT FOR *)

1. Your Stats

- a). Name
- b). Age

2. Family Relationships

- a). Father, not feeling well*
- b). Mother, very busy
- c). Hank, home sick from school*
- d). Baby sister, kept in kitchen close 2 mom.

(CUTAWAY - Baby on side, wasp/tarantula)

i) Was born on your birthday, get's sick when you're sick. Some link.

3. Prospects

- a). Marry Stephanie Next Door
- b). Graduated High School
- c). Will work at Meat Plant (NOTE - PLAY UP GROSS ASPECTS OF THE MEAT!)

4. Specials

- a). PTA Bake Sale (for burying transients)
- b). Hank staying home sick from school*
- c). Throwing away cookies
- d). Don't get newspapers, give to keep Jimmy employed
- e). Lodge exclusive, she'd be proud...get application at the Post Office
- f). Harvest blood drive. If still here, you'll have to donate.

5. Same day new greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

- 1. Hank still sick. Faking, yet, still watching
- 2. Father not recovering as expected
- 3. CUTAWAY - Shot of little sister w/ tarantula legs sticking out of her mouth, smiling, chewing.
 - a) Mom disgusted that babies will eat anything
 - b) Mom urges you 2 visit "the Wasp Woman" and tell her to mind her hives, or she'll bring it up at the PTA! She tells you where the Wasp Woman lives.

C. AFTER STEPHANIE'S MURDER

1. What a shame

- a). Such a nice girl
- b). Only eligible girl in town
- c). Guess only thing left is join Lodge
- d). (IF KARIN FOUND IN SIMILAR SHAPE) -

remains too big to be Karin's...but it is peculiar.
Something's going around.

2. Mr. Pottsdam

a). An odd fellow, but very happy about the wedding

3. Still have PTA bake sale to look forward to
a). Always problem with out-of-towners

D. DAY OF THE BAKE SALE

1. Excited

2. Especially busy baking cookies

E. AFTER TV STATION FIRE

1. Obviously someone conspiring against the PTA...probably commies.

2. You're a disappointment. Figured you'd have joined the Lodge by now. The Blood Drive is coming up.

Guess you're planning on
donating.

3. Scared, cause doesn't know how she'll fill her time now. CUTAWAY - Baby starts screaming. Eyeballs bulge out of sockets as

wasps force their way out of the baby. Mom pushes the eyes back in, but when she's finished, they're crooked. Baby cries.

Mother cries with gratitude, that she's still needed. She also blames you for not doing what you're supposed to be doing.

Hints that unless you get into the Lodge, worse things will happen. Low angle, evil grin on Mom.

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED - Poor Mr. Johnson

2. BARBER POLE STOLEN - That damn foreigner

Pastorelli got deserved

3. BOLT OF CLOTH TAKEN - Firemen were ripped off last night

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE - Grease fire...just like newspaper building...

- IF DNA'S BODY HAS BEEN DISCOVERED - Hung herself (and her daughter if alive) because she couldn't support

her daughter. Guess it's a good thing the rafter could support them both!

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE - Obviously, someone has it in for Dna. She's had such bad luck lately...

- IF DNA'S BODY HAS BEEN DISCOVERED - Hung herself (and her daughter if alive) because she couldn't support

her daughter. Guess it's a good thing the rafter could support them both!

6. BONES - Someone stole Stephanie's bones out of the crypt. Isn't that peculiar?

7. JAIL BREAK - Someone broke out jail...Sheriff can't remember who! A crime spree has hit Harvest!

8. WASP WOMAN'S HOUSE BURNED DOWN - Good riddance...; (if wasp midgame has played) Did you do it? Remember, Wasp

woman automatically dead here. If killed
w/out burning house, see below)

G. IF EVER ARRESTED

1. Shame on you...for getting caught.

H. DEFAULT CONVERSATION - Too busy to talk right now!

I. DISAPPEARANCE OF EDNA'S DAUGHTER (ONCE POSTERS GO UP)

1. Have you heard? Edna's daughter is missing!
2. She was out playing, and that's the last thing Edna saw of her.

J. AFTER KARIN FOUND, ALIVE (AND POTTS DAM NOT BUSTED)

1. Thank goodness! Karin claims it was Mr. Pottsdam, but she's most likely confused

K. AFTER KARIN FOUND, ALIVE (AND POTTS DAM)

2. He's out on bail. A murderer. But I'm sure that in no way reflects on what kind of Father-In-Law he'll be.
3. The wedding is still on.

K. AFTER KARIN FOUND, DEAD

1. Suffocated, buried alive. And just before the bake sale. She did love cookies so...
2. Edna is distraught, and that could bode ill for the bake sale. She was providing a large batch of choc. chips...

L. AFTER KARIN FOUND MUTILATED

1. The little tramp was probably asking for it, running around kissing everybody
 - She was two years old, Mom.
 - That's no excuse.

M. IF TRY THE MASTER BEDROOM DOOR AT NIGHT

1. You hear horrible moaning, like a man being tortured, and Mom's soft laughter. Mom shrieks at you to go back to bed this INSTANT, young man!

N. DEATH COMMENTS

1. MR. JOHNSON
2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)
3. POSTMASTER BOYLE
4. ALL THE FIREMEN AND THE NUDE MAN
5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN - (IF KILLED W/OUT BURNING HOUSE DOWN, OTHERWISE F8 ABOVE)

N. HIDDEN KEYWORDS

1. FUCK - If you say that, she says: "Naughty boy...don't give me ideas." Takes off her clothes, is now cooking in underwear
2. DOMINATRIX -

2. HANK (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Mom
rats on you if you kill Hank)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL EXCEPT *)

1. Your name
2. Circumstances

- a) Home from school cause he's sick*
- b) Likes to watch Cowboy's and Indians on TV
- c) Daddy not well today, stayed in bed*
- d) Leave him alone, Mom's in kitchen, bug her
- e) Newspaper fire boring
- f) Lodge pretty cool...cooler than TV even!

But they don't let kids in, useless.

3. Same day new greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Still not feeling well
2. Dad hasn't budged from his room

C. AFTER STEPHANIE'S MURDER

1. Unsympathetic, guess not moving out after all
2. Pretty gross, shows interest, wants details,

when doesn't get them, turns back to TV

D. DAY OF BAKE SALE

1. Disgusted, maybe afterwards Mom can get back to
cleaning. Or at least cooking brownies

E. AFTER TV STATION FIRE

1. New drawing, he's wide-eyed with withdrawl.
2. Nothing to do now but join the Lodge
3. If finds who did it, will rip heart out!

F. IF ARRESTED

1. Smiles about you being in trouble, rubs it in
2. Warns you not to get caught again, sinister

G. DEFAULT CONVERSATION - Shut up...this is t good part

H. AFTER EDNA'S DAUGHTER DISAPPEARS

1. Hank went over to play with Karin, but when he asked, her Mom just stood there and cried and cried. And I just stood there, wondering how long it would take her to stop. (smiles) But she didn't. So I went inside and watched TV, cause they've got color cause Edna has money cause she runs the diner and all, and I sensed she was feeling vulnerable, so I had her fix me a peanut butter and jelly sandwich. (smiles) And she did. Then I went into Karin's bedroom and looked around for stuff I could take while Edna was in the bathroom with the water running, but all she had was girl stuff, so I came home.

I. AFTER KARIN FOUND, ALIVE

1. I went over to ask her what it was like, being buried alive and all, but she just stared and twitched and drooled. (laughs) Guess I got my answer, huh?

J. AFTER KARIN FOUND DEAD

1. Really gross. They oughta show that stuff on TV.

K. IF MR. POTTS DAM IMPLICATED

1. Cool. He wanted to go over and ask Mr. Pottsdam what it was like, but Mom wouldn't let him. Be sure and ask for me, if you see him. He's out on bail.

L. DEATH COMMENTS

1. MR. JOHNSON
2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)
3. POSTMASTER BOYLE
4. ALL THE FIREMEN AND THE NUDE MAN
5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

3. MR. POTTS DAM (P) (ALSO SEEN IN LODGE)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Mr. or Mrs. Pottsdam will call Sheriff, whichever one is not being attacked)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. Impending marriage

a) You're a nice young fella

b) Stephanie's grounded till wedding (don't want her changing her mind!)

i) have to ask Mrs. to see Steph upstairs

ii) Mrs. is in kitchen

c) Concerns about the meat*

i) PC tells about dad, Potts concerned

ii) Unlimited supply? Oh BOY

2. Personal Information

a) Vacumm Salesman door to door, business dropped off when paper discontinued, had to go door to door...but hard to get motivated!

b) Frustrated desire to join Lodge, keeps trying, has new application in though! Maybe in time for wedding.*

c) Advises you to get application from PO now that you're of age

3. PC Amnesia

a) Laughs, Mother called told him you were coming over, and this new kick.

4. Same day new greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Reiterates about the meat desperately

2. Tells you latest application to Hall rejected

C. DEFAULT CONVERSATION - Can't believe Lodge keeps turning him down, but at least he can look forward to all that lovely meat!

D. AFTER STEPHANIE'S MURDER

1. Guess I can forget about that meat, huh?

2. You're lucky. Maybe your Dad pulled some strings. Look on her pillow, you lucky bum.

3. Door's locked until Sheriff gets here

4. Guess I'll have to watch TV in the evenings now... (no more bathroom entertainment!)

E. DAY OF BAKE SALE

1. Dejected, who cares about pie in the sky when he's lost meat in his pot?

F. AFTER TV STATION FIRE

1. Now all there is for entertainment is the Lodge...and he can't get in!

2. Of course, now he has a new qualification (if after Edna's Daughter's death). Has reapplied.

G. DEFAULT CONVERSATION (BEFORE STEPH'S DEATH) - Hungry...if he'd been an astronaut like he always wanted, he could afford

all the meat he could eat...

H. DEFAULT CONVERSATION (AFTER STEPH'S DEATH) - Too upset to talk now.

I. DEFAULT CONVERSATION (IF HAS REAPPLIED TO LODGE AFTER TV STATION FIRE) - Has finally been admitted to the Lodge!

I. IF TRY TO GO UPSTAIRS WHEN NOT SUPPOSED TO
1. Tells you he said to ask Mrs. for permission
2. IF AFTER MURDER - Can't go in till the Sheriff gets here

J. AFTER EDNA'S DAUGHTER DISAPPEARS
1. The Sheriff got a ransom note. Obviously a kidnapping.
2. Karin was a sweet little kid. How could anyone do something like that?

3. That was a terrible night. Our toilet backed up upstairs. Pete Swell fixed it.

K. IF CONFRONTED ABOUT EDNA'S DAUGHTER BEFORE KARIN IS RESCUED

1. Don't look at him, he's a family man. He'd never do anything like that.

2. Had his hands full at home. The toilet was backed up. Wasn't out, didn't see anything. Ask Mrs. Pottsdam, she'll tell you.

L. IF CONFRONTED ABOUT EDNA'S DAUGHTER AFTER KARIN IS RESCUED

1. He was arrested, and is out on bail.

M. IF CONFRONTED ABOUT EDNA'S DAUGHTER WHEN KARIN IS FOUND DEAD

1. Too bad there's no evidence. The killer will never be found

2. So what if a matchbook from the wedding was found? It could've been Stephanie...or YOU!

N. IF CAUGHT IN THE GRAVEYARD BEFORE DIGGING UP GRAVE

1. Is going to bury a dead cat...mind your own business!

O. IF CAUGHT IN THE GRAVEYARD RED-HANDED, CUTTING UP KARIN

1. Now you have to die! (HE ATTACKS YOU. YOU EITHER KILL HIM OR DIE. THEN THE COPS SHOW UP, ARREST YOU FOR MURDER AND EXECUTE YOU. SERGEANT AT ARMS WILL COMMENT ON HOW YOU WERE COMPLETELY SIDETRACKED BY THIS RIDICULOUS PUZZLE, AND SHOULD"VE CONCERNED YOURSELF WITH WHAT REALLY MATTERS...THE ORDER!)

P. IF KARIN'S BLOODY REMAINS FOUND

1. (smiling) Looks like someone else got an invitation!

Q. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED - (laughing) Johnson had a shit fit! That Tucker was his pride and joy!
2. BARBER POLE STOLEN - About time Pastorelli had it tough. Remember what the Statue of Liberty says - "Give us your poor, your

wretched, your huddled masses". Well, if they're not that way when they get here, it's our patriotic duty to make them that way!

3. BOLT OF CLOTH TAKEN - Those faggy flamers over there lost a bolt of cloth. Nothing but a bunch of pony decorators!

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE - Grease fire...those damn firemen were probably playing pee-pee...

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE - Edna gets the insurance. You think she had insurance on Karin?

6. BONES - (knowing grin) Well well...looks like someone else is getting into the Order.

7. JAIL BREAK - (laughing) The Sheriff had a knot on his head the size of a (technical medical term for a large tumor)

8. WASP WOMAN'S HOUSE BURNED DOWN

R. HIDDEN KEYWORDS

1. KARIN
2. MURDER
3. PERVERT
4. PEEPHOLE
5. FAT
6. TOILET
7. MOLEST
8. PEDOPHILE

S. DEATH COMMENTS

1. MR. JOHNSON
2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)
3. POSTMASTER BOYLE
4. ALL THE FIREMEN AND THE NUDE MAN
5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

4. MRS. POTTS DAM (P, SAME AS MOM, EXCEPT HAIR/DRESS COLOR)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Mr. or
Mrs. Pottsdam will call Sheriff, whichever one is not being
attacked)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. Denies looking like your mother. Stop this magnesia nonsense, everything will be fine with the wedding!
2. Also baking cookies for the PTA bake sale
 - a) Doesn't like talking about gruesome stuff
 - b) Charity is always ugly, isn't it?
3. Wedding
 - a) Wishes it could take place in the Lodge.

If only Mr. Pottsdam's application works*

b) Stephanie is grounded, but you can see her if you like, go upstairs, you know where her room is

4. Same day new greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Mr. Pottsdam's application turned down
2. Can't be married in the Lodge now
 - a) If after murder: Course, can't marry now anyway...well, you could, if you were one of those necrophobes...

C. DEFAULT CONVERSATION

1. Why not go talk to Stephanie? She'd enjoy the company. But she can't go out, she's grounded!

D. AFTER STEPHANIE'S MURDER

1. Concern about the gossip. Gossip is such a terrible thing! Why just the other day I was telling Mr. Moynahan

about...(gossip)

2. IF BEFORE MIDGAME PLAYS - You can't go up there till the Sheriff gets here.

3. The remains have already been interred in the family crypt.

E. DAY OF BAKE SALE

1. At bake sale, asking you to buy someone else's cookies, cause it looks bad being biased. We try to minimize competition here.

Bad morale.

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED - That stuck up Mr. Johnson
2. BARBER POLE STOLEN - Poor Pastorelli! The jews have all the problems...

3. BOLT OF CLOTH TAKEN - Firemen were ripped off last night

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE - Grease fire...probably just an accident

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE - Obviously, someone has it in for Dna. She's had such bad luck lately...

6. BONES - Someone stole Stephanie's bones out of the crypt. Some desecrating monster! (dramatic low angle)
Darn him!

7. JAIL BREAK - Someone broke out jail...Sheriff can't remember who! A crime spree has hit Harvest!

8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

1. Very upset. Disrupting such an important event as the bake sale.

H. REGARDING THE NIGHT THE TOILET GOT BACKED UP

1. That same night our toilet got backed up. Nobody could go in the upstairs bathroom. But it was no big deal. Mr. Potsdam

simply used the downstairs bathroom, and stayed home that night.

I. DEATH COMMENTS

1. MR. JOHNSON
2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)
3. POSTMASTER BOYLE
4. ALL THE FIREMEN AND THE NUDE MAN
5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

5. STEPHANIE (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Mr. or
Mrs. Pottsdam will call Sheriff)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. Who are you?

2. What are you doing in my room?

- Haven't you heard? We're getting married.

- So you're the one.

- You mean...you don't know me?

- I mean I don't know ANYONE. I don't

remember anything, how many times do I have to say it?

- Just once, Stephanie. Because I can't

remember you either.

3. They've grounded me in my room.

4. I can't remember anything, but I feel in bones
she's not my Mom.

5. Try to find out what's going on. Everything
weird...but somehow, you seem familiar

6. Everything in Harvest seems keyed around this
damned Lodge (which is visible from her bedroom window)

7. Asks if you've tried to leave the town.

a). No - She tells you to try, and keep going
and don't look back. Forget about her.

b). Yes - You tell her you were stopped, and
how the town is bordered by impassible mountains.

8. Same day, new greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. She hears weird sliding sounds in the bathroom
sometimes. Feels they're always watching her.

2. Asks about the rest of the town. What's going
on?

3. She feels close to you, like you're the only
human being she's met since she woke up in Harvest (kiss)

C. DEFAULT CONVERSATION

1. She feels so alone. I have nothing new to
say, but please, don't stop visiting me.

D. DAY OF BAKE SALE

1. Insane, the maniacal attention paid to this
bake sale, like all the women in Harvest are from the same
cookie cutter.

Unnatural, unhealthy. Almost a perverse parody of
how things should be.

2. Through her window she sees her mother
throwing out whole batches of cookies, like an automaton
cookie factory that needs to

get rid of its surplus product.

E. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED - Another weird thing. Every
car she sees driving by is a Tucker. There were only 31
produced. What are the
odds of that? In a middle American town like this? You
answer that you've always wanted a Tucker. You can either
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tell her you scratched it, or not. If you do, you tell her you're trying to get admitted to the Lodge. A harmless enough prank. She is not at ease about this Lodge stuff. You reply that she said it (flagged to if she did), that everything in Harvest seems keyed around the Lodge. The answers probably lie there.

2. BARBER POLE STOLEN - She heard about it. What a weird thing to steal. You either confess or not.

3. BOLT OF CLOTH TAKEN - Another distortion. She feels it's wrong, firemen doing interior design. Aren't they supposed to fight fires? You confess or not. These are all harmless things. She replies it seems they're sucking you in deeper and deeper...but if they're going to figure out what the fuck's going on, then you're doing the right thing.

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -

Asks both if you set the fire, and if you kidnapped the little girl. If you admit to one, you're horrified that she thinks you'd do the other. There's a difference between property damage and kidnapping...or murder. She says you've graduated from petty vandalism to arson. You either agree, or snap at her, saying that you're determined to get out of Harvest, one way or another!

6. JAIL BREAK - She feels it was you, and asks you. If say yes, then tell her circumstances

a) Tried to get out of town at a police blockade

b) Attacked a cop

c) Busted trying to pull a Lodge initiation.

7. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

1. Saw the TV station going up from her window. It lighted up the whole town like hell. She wished it would consume the whole

damned place, and her with it. Breaks down into tears. You comfort her. She asks you to make love to her. You can say yes

or no. Cinematic love scene if you do.

H. CONVERSATION IN LODGE - COVERED IN MIDGAMES

I. REGARDING THE NIGHT THE TOILET GOT BACKED UP

1. That night, Mr. Pottsdam was livid, irrationally so. Kept asking whether he'd be able to get into the bathroom by dark, and

when they said he couldn't, he totally lost it. He stormed out of the house and didn't come back till next morning, filthy.

J. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP

MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN

5. DEPUTY LOOMIS

6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

Lodge Level 4

6. MR. JOHNSON / PRIEST (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (30%) (Can scratch car in day if he's dead. Can enter house. Hollow inside, with beams propping up the walls, and a note from the Sergeant at Arms congratulating you. Most bold...and foolhardy. You got away with it this time...but watch out!) PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%) (Won't see him out at night)

A. FIRST CONVERSATION (GLOBAL except *)

1. Greets you as the "Husband-to-be", asks how you're doing

a). Says you should be ecstatic, considering what you're "getting into" (wink wink)...if you haven't gotten into it

already.

b). Asks how's Stephanie. Heard she was grounded. Her daddy's worried about getting his meat, though if I were him,

I'd be more concerned about Stephanie getting some meat...(wink wink)

2. Tells you he just got through waxing his Tucker, his pride and joy.

3. If you'd like to see it, it's in the garage.

4. IF TRY TO GO INTO HIS HOUSE, he stops you.

Where the hell are you going?

5. IF TRY TO SCRATCH HIS TUCKER, he calls the police and you get busted.

6. Could use the back seat of the Tucker if you'd like for the maiden voyage. It's plenty big, believe me! I could tell you...

7. Same day different greeting.

8. Sits on porch and watches the Tucker all day now because of the damn neighborhood kids playing ball in the street.

He locks it up at night. The garage is like a fortress.

9. Possible connection between him and Edna (non-requited, of course)

10. Talks about the Sheriff's patrols, how he had to gripe to get it instigated after someone tried to break into his house.

That wasn't so bad, but what if they'd gotten into his garage, and his car! Since then, made garage into a fortress.

11. Says he hasn't gotten an invitation to the wedding yet...though he'd prefer a honeymoon pass.

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Talks about the particulars of the Tucker.

2. Dislikes the way the Sheriff always hangs out at Dna's. Sure, it's the only diner in town, but still...

C. DEFAULT CONVERSATION

1. Tired, just gave the Tucker a tune-up in the garage.

D. AFTER STEPHANIE'S MURDER

1. Sorry as hell to hear about it. She was a sweet young thing (the way he talks, very clear he's a pervert. Kind descriptions grow increasingly sexual.

2. If you get mad, he gets defensive.

E. REGARDING KARIN'S DISAPPEARANCE

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED - Furious! If he finds out who did it, he'll kill them. They're marring history! Has insisted that the

Sheriff beef up patrols, but heaven only knows if that dern fool will do it...maybe if he spent less time oggling over Edna...

2. BARBER POLE STOLEN - Big deal! The way that fool is carrying on, you'd think it was a tragedy. Me, I know tragedy!

3. BOLT OF CLOTH TAKEN - Someone should've scratched the hell out of that fire truck! Damn thing gets run into the ground,

always looks brand new, but let a man own a Tucker, and watch out!

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE - Women running things, that's the problem. If she'd had a man around, the fire never would've happened. More of Edna spurning his advances.

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE - Maybe now she'll be more open to his advances, since she doesn't have anything

left. Think he'll go a'calling tonight.

6. JAIL BREAK - Incompetent Sheriff! First he allows a work of art to be defaced, then he lets a criminal escape.

7. BONES - Could maybe understand it if she was, you know, intact. Mighty attractive girl. But the bones, that's just sick.

8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

1. He's thinking about getting some fireproof siding for his garage.

H. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN

5. DEPUTY LOOMIS

6. PAT O'REILLY, BUTCHER

7. MRS. PHELPS

8. MOYNAHAN

9. JIMMY JAMES

10. KARIN

11. WASP WOMAN

12. EDNA

Lodge Level 4

7. MR. PASTORELLI / MAINTENANCE MAN (P)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (60%) (But
only if you kill everyone in Barber Shop; otherwise, 0%)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. A warning that Harvest is an evil place, a mockery of life
2. The Barber's pole is the pride of his life. He comes from a long line of barbers...or at least he thinks he does

3. He is compelled to perform unnatural acts
4. The sheep taunts him. It mocks him! (A cry, he grabs the sheep and starts shearing it)
5. You are not who you appear to be
6. You are on a path that leads to hell...or death. Your only chance is to gain admittance to the Lodge
7. Same day alternate greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. You and that nice girl will never get married, that's his prediction
2. There are no happy endings in Harvest
3. The wasp's egg hatches in the tarantula's belly
4. Not married yet, eh? Don't hold your breath. Stephanie hasn't the backbone for it.

C. DEFAULT CONVERSATION

1. I've said too much already.

D. AFTER STEPHANIE'S MURDER

1. I told you she did not have the backbone for it. (laughs while interesting visual plays)

E. DAY OF BAKE SALE

1. Your end draws near, my friend who is not. Hurry to the lodge, while you can!

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED - The scratch on Johnson's car is not nearly so deep as that upon Mr. Pottsdam's soul

2. BARBER POLE STOLEN - My pride and joy! Made by a glassmaker in the old country, before I was placed in this hell! (recites

lyrics to Vesti la Guibba from Il Pagliacci)

3. BOLT OF CLOTH TAKEN - There is a pattern to this evil...a pattern I think you know, no?

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE - Nothing that happens here matters except one...and that is up to you!

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE - I saw Pottsdam dragging a little girl into the cemetery. I called out to him, but

he didn't hear me, since he doesn't speak Italian. But listen to me! Altruism will not help you survive Harvest! Trust me!

Forget about the girl and get into the Lodge, before your time runs out!

6. JAIL BREAK - You were very clever to break out of jail. Perhaps you will prove worthy after all.

7. BONES - Why are you wasting time talking to me? You have Stephanie's bones! Go to the Lodge, quickly!

8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

1. Again, Boyle runs amok, and the law does nothing. Did you know the Sheriff owns an interest in the TV station? No wonder he didn't investigate the fire!

H. REGARDING KARIN'S DISAPPEARANCE

1. Wondering about Karin? Take a look in your bride's bathroom. The walls have eyes. Just ask you father-in-law to be...

I. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN

5. DEPUTY LOOMIS

6. PAT O'REILLY, BUTCHER

7. MRS. PHELPS

8. MOYNAHAN

9. JIMMY JAMES

10. KARIN

11. WASP WOMAN

12. EDNA

8. MR. PARSONS / VALET (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (60%) (But only if you kill everyone in Barber Shop; otherwise, 0%)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. UFOs and weird crop designs in his field
2. Pastorelli's pride and joy is his Barber's

Pole. Stupid dago bought an alarm system to protect it, but accidentally cross

wired it to the fire sprinkler.

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

C. DEFAULT CONVERSATION

1. Can't talk now, son, I'm busy with this game.

D. AFTER STEPHANIE'S MURDER

1. Stephanie was the victim of a UFO. Just like cattle mutilations, stripped her and left what they couldn't use. I think they

use what the doctors call homogoblin in the blood as fuel for their saucers. And the eyeballs are spark plugs.

Swell - They left one of her eyeballs, Clem.

Parsons - They only need one spark plug,

Pete. They's advanced. Yes sir.

E. DAY OF BAKE SALE

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -

2. BARBER POLE STOLEN - Pastorelli electrocuted.

Someone stole the barber's pole. The alarm system, wired up to the sprinkler,

put water on the floor, and the durn fool left exposed wires out. Pastorelli came in, flipped the switch and ZAP! Now

nowhere to hang out.

3. BOLT OF CLOTH TAKEN -

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -

6. JAIL BREAK -

7. BONES

8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

H. REGARDING KARIN'S DISAPPEARANCE

1. All sorts of weird things were happening that night. I seen three different UFOs over my fields. What's weird is, they

didn't carve anything. And Swell was busy that night, too. Tell 'em about it, Pete.

- PETE: Aw, he don't wanna hear about that.

I. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN

5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

Lodge Level 4

9. MR. PETE SWELL / CLOAK ROOM ATTENDANT (P)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (60%) (But
only if you kill everyone in Barber Shop; otherwise, 0%)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. A salesman, sells aluminum siding.
2. Business not what it used to be. Aluminum siding's gotten a bad rap. Started when those firemen came to Harvest, filling people's heads with newfangled notions like color coordination and interior design. You CAN paint aluminum, y'know...if you want to. (Possible aluminum siding house that belongs to him?)
3. Also a plumber. That business a little better. You'd be surprised what people flush down the toilet.

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Asks if you'd like some aluminum siding.

C. DEFAULT CONVERSATION

1. Can't talk now, son, busy with this game.

D. AFTER STEPHANIE'S MURDER

1. He used to bounce Stephanie on his knee.

PC: Really? That's funny. She didn't know you. She couldn't remember you.

PETE: Well, she was pretty young.

E. DAY OF BAKE SALE

- 1.

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -

2. BARBER POLE STOLEN - Graphic description of Pastorelli's body. The sheep was well done. Problem is, both was burnt so bad, the flesh all crisped and distorted, limbs melded, you couldn't tell them apart, and well, I didn't want to take a chance on eating Italian. No sir, I didn't.

3. BOLT OF CLOTH TAKEN -

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -

6. JAIL BREAK -

7. BONES

8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

H. REGARDING KARIN'S DISAPPEARANCE

1. That night the Pottsdam's upstairs bathroom toilet backed up. I've seen folks upset about that stuff, but Mr. Pottsdam was furious, anxious. Hell, they got a downstairs bathroom, but when I told him it'd take most of the night to fix, he stormed out of the house. Maybe he saw something. But it was strange...

I. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN
5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

Lodge Level 4

10. POSTMASTER BOYLE / MEMBERSHIP DIRECTOR (P)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (100% chance to kill him without getting caught, but then no one can find application! Sgt. tells you you're doomed. You have no chance of getting an application now - the Lodge knows everything that goes on, know you did it. You are a disappointment. Everything has its place and time. Those worthy of joining the Order of the Harvest Moon know this. You are not worthy.)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. Regarding applications, all he has is the master, and he only makes photocopies once a month. Sorry. Can't get them anywhere BUT the post office (proudly)
2. Talks about the Newspaper building fire Since it burned down, there's been nothing to do in town for fun except watch TV and read the mail...and join the Lodge, of course, but that's not for everyone...though everyone tries. Why? Because there's nothing to do now except watch TV and read the mail. Jimmy James now goes around town picking up papers in the morning instead of delivering them. Everyone gives him some, even if it's blank, just to keep him working.

3. The problem with communication these days. No one writes anymore. The media are turning people into robots.

4. Button missing on his epaulet.
5. Mail the glue that holds civilization together
6. Talks about the Lodge
7. Something about the TV station. He doesn't care for TV himself.

8. Same day greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. If present him with the gas can, he gives you the application
2. Hints he may have use for the gas can again...
3. Annoying, on his route he noticed more and more TV aerials on the roofs.

4. If find the button at the site of the newspaper fire, take it back to him and he'll ask where you found it. You tell him where or not. Then he gets all paranoid. What are you implying? You're saying what, that that's some kind of evidence that he set the fire? Preposterous! Everyone's been out at that site, it means NOTHING! You can either play along, or accuse him directly. If you accuse him directly, he says "What if I did? The only evidence of the crime is sitting in the evidence room at the Sheriff's office, and he's closed the investigation." PAUSE. "Of course, that gas can might have some prints on it, if Dwayne wasn't too lazy to dust it. Someone might be very grateful for the return of the gas can...say, grateful enough to provide whoever returned that can a Lodge application..." If you don't directly accuse

him, then he states that there was NO evidence found regarding the fire, so most likely they'll never know." (Sheriff has denied any evidence was found publicly. Boyle knows the Sheriff did have that piece of evidence, but he's lying at this point. If he feels busted anyway, he goes ahead and has you go after it.)

C. DEFAULT CONVERSATION

1. Neither rain nor sleet nor snow nor hell...

D. AFTER STEPHANIE'S MURDER

1. She never got any letters anyway...

E. DAY OF BAKE SALE

1. Yes, it's gonna be a hot time in the old town tonight!

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -
2. BARBER POLE STOLEN -
3. BOLT OF CLOTH TAKEN -
4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -
5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -
6. JAIL BREAK -
7. BONES -
8. WASP WOMAN'S HOUSE BURNED DOWN -

G. AFTER TV STATION FIRE

1. He hadn't heard anything about it. And since he doesn't have a TV, he didn't notice it was off...really...

H. CONFRONTING BOYLE WITH THE EVIDENCE

I. DEATH COMMENTS

1. MR. JOHNSON
2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)
3. POSTMASTER BOYLE
4. ALL THE FIREMEN AND THE NUDE MAN
5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

J. IF SHERIFF HAS ASKED BOYLE ABOUT THE BUTTON - Boyle flips out, asking you what you're doing, what you're accusing him of? (As above)

11. FIREMAN SPARKY / CURATOR (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (100% if kill all the firemen, but should be damn near impossible.) PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%) (No interactive combat screen)

A. FIRST CONVERSATION (GLOBAL except *)

1. Talks about art.

2. They do their job. Just the other day they cited the Wasp Woman for fire code violations. All the trash heaped up on her

lawn. Not to mention all the paper lying around, just waiting to go up!

(NOTE - You can set the Wasp Woman's house on fire to draw the firemen away, then kill the dog if you want, when stealing the cloth)

3. IF YOU TRY TO TURN ON THE LIGHT - the light is off, and the scene is illuminated with natural sunlight coming through the

dooe. If you try to turn it on, Sparky stops you, telling you to leave it off, you'll spoil the light for the drawing.

Flourescent light is so harsh!

4. Same day, new greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Still sketching the same nude man? Once you find a perfect model, you don't let him go.

C. DEFAULT CONVERSATION

D. AFTER STEPHANIE'S MURDER

E. DAY OF BAKE SALE

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -

2. BARBER POLE STOLEN -

3. BOLT OF CLOTH TAKEN -

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -

6. JAIL BREAK -

7. BONES

8. WASP WOMAN'S HOUSE BURNED DOWN - A bunch of wasps seem to have moved in here! And they're all over town, too!

Stinging, killing tarantulas and laying eggs! Buster's pet tarantula was killed by one of them! (CUTAWAY - A crying Buster

rubbing dead tarantula against his cheek)

G. AFTER TV STATION FIRE

H. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN

5. DEPUTY LOOMIS

6. PAT O'REILLY, BUTCHER

7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

Lodge Level 4

12. ALL OTHER FIREMEN (6) (S)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (100% if kill all the firemen, but should be damn near impossible.) PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%) (No interactive combat screen)

A. FIRST FIREMAN

1. Please excuse the mess. They've done WONDERS with the upstairs bedroom, but this darn garage is so wanting in inspiration.

B. SECOND FIREMAN

1. Don't bother me, I'm sketching...OH, LOOK what you made me DO...

C. THIRD FIREMAN

1. I've spent my life fighting fires and understanding when a room cries out peuce, and if that makes him less of a man, SO BE IT

D. FOURTH FIREMAN

1. Would you like a pad? The more the merrier...

E. FIFTH FIREMAN

1. Don't tell the others, but he's gotten a VERY pricy bolt of mauve material for some wonderful drapes he's going to surprise

the others with. He's stashed it in the Fire Station.

F. SIXTH FIREMAN

1. This isn't what he became a fireman for. Bunch of damn weak sisters. If it wasn't for the gourmet cooking every night, he'd get the hell out...

G. DEFAULT CONVERSATION

1. Six variations of "I'm trying to concentrate"

H. AFTER STEPHANIE'S MURDER

1. FIRST FIREMAN - Sympathetic. Lost his first love when the turpentine in his studio caught fire. That's when he decided to

become a fireman. Perhaps this murder will steer you toward an exciting career in chiropractic..

2. SECOND FIREMAN - Do you think you could bring the spine in? That would pose QUITE the still life challenge...

3. THIRD FIREMAN - I just hope you didn't cry like a sissy...

I. DAY OF BAKE SALE

1. SIXTH FIREMAN - Those silly PTA bitches could've had some amazing dishes from them, but they made it clear that we weren't

wanted. They're just scared we'd show them up...

J. QUEST SPECIFIC CONVERSATIONS

1. FIFTH FIREMAN (AFTER BOLT IS STOLEN) - Some vicious little bitch stole my swatch! So much for the curtains. I'm just glad I

didn't tell the others, they'd be SO disappointed now...

K. DEATH COMMENTS

- 1. MR. JOHNSON
- 2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)
- 3. POSTMASTER BOYLE
- 4. ALL THE FIREMEN AND THE NUDE MAN
- 5. DEPUTY LOOMIS
- 6. PAT O'REILLY, BUTCHER
- 7. MRS. PHELPS
- 8. MOYNAHAN
- 9. JIMMY JAMES
- 10. KARIN
- 11. WASP WOMAN
- 12. EDNA

Lodge Level 4

13. NUDE MAN / ?

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (100% if kill all the firemen, but should be damn near impossible.)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (100%)

A. FIRST CONVERSATION (GLOBAL except *) (ONLY AT NIGHT;
DURING DAY, DEFAULT CONVERSATION)

1. Just standing there, waiting to be drawn.
2. I'm not a person, just an object. You'd do well to remember that. A person is his job. Someday you'll understand that, and if you don't, it won't matter, because you'll be dead.

3. Won't rat on you, because it's not his job; however, since he is an object d'art, and since art should be interpreted, he'll give you a clue as to where the bolt is located: Darkness gives as darkness gets, but light invoked is light shed.

4. Same day, new greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Just another greeting. Asks you if you've gotten his clue yet. No? Think carefully...(repeats it)

C. DEFAULT CONVERSATION

1. I don't converse on the job, cutie.

14. SHERIFF DWAYNE / AUTHORITY FIGURE (P)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Pulls out a gun and shoots you dead at attack.)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION IN OFFICE (GLOBAL except *)

1. Heard about your alleged amnesia. Hope it isn't the start of some insanity plea. Keep your nose clean, or you'll wind up in there! (Encourages you to check out the jail). But won't let you into the Evidence Room. That's classified. Lots of interesting things in there!
2. Talks about crime in Harvest. Not much of it, though you wouldn't think that talking to that crazy bastard Johnson. Too hung up on his Tucker for his own good. Had to set up patrols and a curfew just to appease him. Nothing much has happened in Harvest since the newspaper fire. They never caught that perp, but they found the gas can used in the arson. WHOOPS! He didn't mean to tell you that, that's classified information (or maybe Loomis let's it slip, when asked to pick up some gas for his lawn mower.) Well, since you know, It's in the evidence room. If you ask whether they dusted it for fingerprints, the Sheriff just laughs at you. You've been watching too much TV. Who can make out all those curvy lines anyhow? No, it's sitting in there gathering dust, clean as the day we found it, just in case I ever need a spare gas can.
3. Introduces Deputy Loomis, mentioning that he'll be on patrol duty tonight. Loomis forlornly says he's on every night...
4. Talks about the wedding. Realizes Mr. Pottsdam wants to hold it at the Lodge, but he'll never get in. Always hangs around the Post Office first day of every month, waiting for Boyle to bring out the new copies. Always lines that day, if you don't get one then, you're stuck till next month, but few are called and even less accepted. He'd never get anything done if not for the Lodge's support of his department.
5. IF BRING THE BUTTON IN - you tell the Sheriff about the button (finding it triggers the option to tell him, or maybe an option to show a character an object in inventory in a barter section...) The Sheriff says he'll question Boyle about it.
6. Same day, new greeting

B. FIRST CONVERSATION IN DNA'S DINER (GLOBAL except *)

1. Great place to eat, which is good, since it's the only place to eat in Harvest.

2. Talks about the wedding. Realizes Mr. Pottsdam wants to hold it at the Lodge, but he'll never get in. Always hangs around

the Post Office first day of every month, waiting for Boyle to bring out the new copies. Always lines that day, if you don't

get one then, you're stuck till next month, but few are called and even less accepted. He'd never get anything done if not

for the Lodge's support of his department.

3. Stop by the office and visit sometime.

4. Same day, new greeting

C. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. AFTER DUCK AND COVER MIDGAME - Sheriff anticipates your objection, and says to forget about it. He doesn't interfere in school discipline. He leaves that to the professionals.

D. DEFAULT CONVERSATION

1. Son, the way you keep pestering me, you'd think you were feeling guilty about something. Are you?

E. AFTER STEPHANIE'S MURDER

1. Allows you to take the card, since he figures it's addressed to you, and apologizes for reading it in the first place.

2. Refuses to allow you to take the remains. What kind of pervert are you?

F. DAY OF BAKE SALE

G. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -

2. BARBER POLE STOLEN -

3. BOLT OF CLOTH TAKEN -

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -

6. JAIL BREAK - Damndest thing, I know I arrested somebody for something, but the guy rigged this device, knocked it right out of

my noodle!

7. BONES -

8. WASP WOMAN'S HOUSE BURNED DOWN

H. AFTER TV STATION FIRE

I. CONFRONTING DWAYNE WITH THE CERTIFICATE OF OWNERSHIP OF THE TV STATION

1. Evidence of negligence in investigating burning down the newspaper building. Maybe even complicity?

J. REGARDING KARIN'S DISAPPEARANCE

1. If you start nosing around about Karin, the Sheriff especially warns you off. REMEMBER, THOSE THAT BREAK THE SILENCE...

ARE BROKEN! ANYONE YOU ASK ABOUT KARIN WARNS YOU IT'S NOT THE KIND OF THING YOU SHOULD LOOK INTO.

THAT'S NOT WHY YOU'RE HERE!

2. Ransom note for Karin has been delivered to the Sheriff's Office. The amount is One Million. We're waiting for further word.

K. IF BRING KARIN INTO SHERIFF'S STATION ALIVE
1. Sheriff listens to Karin's accusation, then tells you he'll look into it.

L. DAY AFTER YOU'VE RESCUED KARIN
1. No charges brought against your father-in-law, you'll be glad to hear. Insufficient evidence. Take the word of a child?

M. IF YOU FIND KARIN DEAD AND TELL SHERIFF OR CAUGHT AT GRAVE

1. Sheriff accuses you of killing her and arrests you. Game over. Electrocuted.

N. IN DINER, AFTER SUICIDE OF DNA
1. Makes hysterical, high-pitched sounds as he chews, a trickle of juice paralleling the trickle of his tear down his face.

O. IF JIMMY ATTACKS YOU
1. Sheriff tells you it's okay, it was clearly self defense.

P. DEFAULT BUST CONVERSATION
1. _____ tells us they saw you kill _____. Sorry son, you'll have to come with me.

Q. IF KILL LOOMIS AND TAKE HIS GUN
1. Sheriff says someone saw you carrying Loomis' gun around with you, incriminating evidence!

R. DEATH COMMENTS
1. MR. JOHNSON
2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)
3. POSTMASTER BOYLE
4. ALL THE FIREMEN AND THE NUDE MAN
5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

15. DEPUTY LOOMIS / BEGGAR (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Sheriff will blow you away)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NOON - ONE)

(Determined in combat. He has a gun, you a tire iron.

Figure it out. If defeat him, can't take his gun. If do, you get caught 100%. Sheriff says someone saw you carrying Loomis' gun around with you, incriminating evidence!)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%) (No interactive combat screen)

A. FIRST CONVERSATION (GLOBAL except *)

1. IF SHERIFF NOT THERE - Sheriff always eats lunch at a certain time

2. IF SHERIFF THERE - Talks about Stephanie. Gosh darn, she's purty. Kind of like a gal I seen on some of them French postcards

they used to make. Used to be, I'd take them things, go back in the jail, if nobody was there, and kind of...look 'em over.

Gosh, I wish I had some of them girlie pictures, but my wife won't lemme keep 'em in the house, Mrs. Phelps down at the

General Store won't sell me none on account of she knows my wife, and the Sheriff won't lemme keep none here. If you find any

and could see clear to part with 'em, bring 'em round when the Sheriff's at lunch, and I'll pay you!

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Seen any of them dirty books? (Yes or No)

2. IF GIVE HIM A DIRTY MAGAZINE - Thanks you, pays you for it and, with a funny, twitchy look, excuses himself, goes in the back

of the jail and shuts the door behind him.

3. IF SHERIFF COMES BACK WHILE HE'S IN BACK JACKING OFF - Midgame of him going opening the door, shouting at Loomis and

pummelling him as you see shadows thrash on the wall and Loomis whimper. (IF IN EVIDENCE ROOM, YOU HEAR A SNIPPET OF

DIALOGUE LURING YOU OUT OF THE EVIDENCE ROOM, AND THEN THE MIDGAME PLAYS)

C. DEFAULT CONVERSATION

1. Sorry, I got to tend to the jail in back.

D. AFTER STEPHANIE'S MURDER

1. She was such a nice girl. I went over to have a look at the body, but there weren't nothing left. (sighs) Always wondered

what she looked like nekkid.

E. DAY OF BAKE SALE

1. Sheriff always sez I'm half-baked, so I reckon I got no business going.

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -

2. BARBER POLE STOLEN -
3. BOLT OF CLOTH TAKEN -
4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -
5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -
6. JAIL BREAK -
7. BONES
8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

H. DEATH COMMENTS

1. MR. JOHNSON
2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)
3. POSTMASTER BOYLE
4. ALL THE FIREMEN AND THE NUDE MAN
5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

16. GENERIC TOUGH DEPUTY / GLADIATOR (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Pulls out a gun and shoots you dead at attack.)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. What the hell are you doing? Can't you see this is a road block? Turn around.

2. IF STILL TRY TO GET OUT OF TOWN - All right, buddy, you asked for it...

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

C. DEFAULT CONVERSATION

D. AFTER STEPHANIE'S MURDER

E. DAY OF BAKE SALE

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -

2. BARBER POLE STOLEN -

3. BOLT OF CLOTH TAKEN -

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -

6. JAIL BREAK -

7. BONES

8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

17. PRINCIPAL HERRILL / GRAND POOBAH (P)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Too
many witnesses.)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)
1. Likes his job...educating America's youth
(carrys some kind of nasty weapon)
2. Misses his old job, running the old newspaper.
Felt that the Sheriff never did investigate that fire
properly, but then
again, he had no proof. The only ones who
stood to profit were the owners of the TV station, and Mr.
Knight had an airtight
alibi.
3. You turned out pretty good, except for this
amnesia nonsense. Maybe you need a little straightening
out...(starts crying with
regret) Oh, the things I could do to you.
You'd be a much finer young man.
4. Went to the school...and his forehead is
dented.

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

C. DEFAULT CONVERSATION

D. AFTER STEPHANIE'S MURDER

E. DAY OF BAKE SALE

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -
2. BARBER POLE STOLEN -
3. BOLT OF CLOTH TAKEN -
4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -
5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -
6. JAIL BREAK -
7. BONES
8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

H. DEATH COMMENTS

1. MR. JOHNSON
2. PASTORELLI, PARSONS, SWELL (BARBER SHOP
MASSACRE)
3. POSTMASTER BOYLE
4. ALL THE FIREMEN AND THE NUDE MAN
5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

18. MISS WHATLEY / MADAM (S)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Too many witnesses.)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. Always nice to see the community take an interest in education

2. Remembers you as one of the nice boys. You can tell from the forehead. The lobes. (Some kids in classroom have dented heads and dim expressions. A bloodstained dunce cap and baseball cap lie in the corner). When an unruly child interrupts a conversation, the teacher, upset about her pension if they act up in front of visitors, sits him in the corner. He dreads to go put on the cap, and eyes the baseball bat nervously. Later, when you leave, you hear a crack and a scream and some laughter, and if you go back in, you see the kid with the dunce cap with a bloody, dented forehead and drool oozing down his chin)

A. SAME DAY SECOND CONVERSATION

1. Discipline forms the leaders of tomorrow.

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

C. DEFAULT CONVERSATION

D. AFTER STEPHANIE'S MURDER

E. DAY OF BAKE SALE

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -

2. BARBER POLE STOLEN -

3. BOLT OF CLOTH TAKEN -

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -

6. JAIL BREAK -

7. BONES

8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

H. DUCK AND COVER DRILL IN SCHOOL - MIDGAME - Whatley moves down the hall with the bat, telling everyone to duck and cover. One kid asks

if the bomb drops, what good will it do to duck and cover? Whatley shows him with the baseball bat. His head dented.

I. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP

MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN

5. DEPUTY LOOMIS

6. PAT O'REILLY, BUTCHER

7. MRS. PHELPS

8. MOYNAHAN

9. JIMMY JAMES

10. KARIN

11. WASP WOMAN

12. EDNA

Lodge Level 4

19. COLONEL BUSTER MONROE, HEAD OF NUCLEAR INSTALLATION / INQUISITOR (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Armed, will shoot you dead. A trigger-happy trained killer!) PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

- A. FIRST CONVERSATION (GLOBAL except *)
 - 1. Keeping Harvest safe from communists
 - 2. He keeps the key to the nuclear missiles on his keyring
 - 3. Safeguards? Don't be such a weak sister.
There ARE no safeguards. This is the fifties!
- B. FOLLOW-UP CONVERSATIONS (NEW DAY)
- C. DEFAULT CONVERSATION
- D. AFTER STEPHANIE'S MURDER
- E. DAY OF BAKE SALE
- F. QUEST SPECIFIC CONVERSATIONS
 - 1. TUCKER SCRATCHED -
 - 2. BARBER POLE STOLEN -
 - 3. BOLT OF CLOTH TAKEN - Bitter. He tried to join the Harvest fire department before enlisting in the army, but they wouldn't take him, said he wasn't good enough. Not good enough!? Here, take a look at this! (SHOWS YOU A STICK FIGURE OF A NAKED MAN WITH A LONG STICK SCHLONG. CUT TO GRIM EXPRESSION) I can wield a pen as well as any man.
- 4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -
- 5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -
- 6. JAIL BREAK -
- 7. BONES
- 8. WASP WOMAN'S HOUSE BURNED DOWN
- G. AFTER TV STATION FIRE
- H. DEATH COMMENTS
 - 1. MR. JOHNSON
 - 2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)
 - 3. POSTMASTER BOYLE
 - 4. ALL THE FIREMEN AND THE NUDE MAN
 - 5. DEPUTY LOOMIS
 - 6. PAT O'REILLY, BUTCHER
 - 7. MRS. PHELPS
 - 8. MOYNAHAN
 - 9. JIMMY JAMES
 - 10. KARIN
 - 11. WASP WOMAN
 - 12. EDNA

20. PAT O'REILLY, BUTCHER / LODGE CHEF (P)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (100%)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%) (Not at work)

A. FIRST CONVERSATION (GLOBAL except *)

1. Worried about your father. He's been out of work for days, and when he calls, your mother won't let me talk to him.

2. IF YOU ASK ABOUT ALL THE CATS - They eat the scraps, that's all. We don't let them get into the meat, that's unsanitary, and

the health department wouldn't stand for it. We only carry the finest meat...(CU - CAT'S BOWL WITH FLY WALKING ALONG RIM)

Only the juiciest cuts.

3. Talks about your future as a butcher.

4. Gives you some meat.

5. Same day new greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Father's still not better.

2. Have some meat to take home.

C. DEFAULT CONVERSATION

1. Got to hose out some entrails.

D. AFTER STEPHANIE'S MURDER

1. Terrible thing. I know you were mainly taking the job because of the wedding, but hopes you'll still do it.

E. DAY OF BAKE SALE

1. Terrible waste. There's only one thing people need to be eating, and that's plenty of red meat.

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -

2. BARBER POLE STOLEN -

3. BOLT OF CLOTH TAKEN -

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -

6. JAIL BREAK -

7. BONES - Good soup bones

8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

H. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN

5. DEPUTY LOOMIS

6. PAT O'REILLY, BUTCHER

7. MRS. PHELPS

8. MOYNAHAN

9. JIMMY JAMES

10. KARIN

11. WASP WOMAN

12. EDNA

Lodge Level 4

21. MRS. PHELPS / LIBRARIAN (P)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (45%) People
in and out.
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. Asks how she can help you, and how your mother
and father are.

2. A bit deaf, you have to speak up. Phone rings.
She doesn't hear it. You tell her it's ringing. She gets
it, shouts HELLO? repeatedly into it and hangs up. Nobody
there. Can't hear high-pitched bells, a pain when the
telephone rings.

3. Talks about Loomis coming in and oggling the
girlie magazines on the rack behind her counter. She won't
sell them to him, though, because she knows his wife, and
doesn't like that sort of thing. If you ask whether she'd
sell one to you, she says of course, that kind of interest
is healthy in a young fella, steers him away from being a
fireman (winks).

4. Same day, new greeting

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1.

C. DEFAULT CONVERSATION

D. AFTER STEPHANIE'S MURDER

E. DAY OF BAKE SALE

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED -

2. BARBER POLE STOLEN -

3. BOLT OF CLOTH TAKEN -

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -

6. JAIL BREAK -

7. BONES

8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

H. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP

MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN

5. DEPUTY LOOMIS

6. PAT O'REILLY, BUTCHER

7. MRS. PHELPS

8. MOYNAHAN

9. JIMMY JAMES

10. KARIN

11. WASP WOMAN

12. EDNA

I. REGARDING KARIN'S DISAPPEARANCE

1. Saw her playing outside the Wayward Hotel.

She was under adult supervision, so I didn't think anything
of it. No, not Edna,

a man..or an inordinately large woman.

Lodge Level 4

22. EDNA FITZPATRICK / CLOAK ROOM ATTENDANT (P)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Too
many witnesses.)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. The diner, (and her daughter Karin- if she hasn't disappeared) is all she has.
2. Heard you were faking amnesia. If you don't want to marry Stephanie, then don't. Don't be faking illness, for heaven's sake.

3. Mr. Johnson has a thing for her, but she can't stand him. There's something...unwholesome in the way he looks at her. She's always glad when the Sheriff comes in everyday at noon.

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Introduces Karin, her daughter, who helps out in the kitchen.

C. DEFAULT CONVERSATION

1. Dishes are stacked up in the back, better take advantage of the lull. (Two versions, one casual, one tense if Karin gone)

D. AFTER STEPHANIE'S MURDER

1. Very sympathetic, kind.

E. DAY OF BAKE SALE

1. Has a batch of cookies to help out those poor transients (if Karin alive)

2. Can't bear to go, can't focus on anything.
Now the diner is all she has, and she feels lost when she's not there...

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED - DNA doesn't like to think ill of people, or take pleasure in the misfortunes of others, but she'd like to
think it's a comeuppance for all the times that nasty Mr. Johnson has bothered her.

2. BARBER POLE STOLEN - Mr. Pastorelli, electrocuted! Some thief wanted that pole to sell, but didn't think of the consequences.

PC(echoing what Sergeant at Arms says): Maybe it's what the guy had to do. Maybe the death was an accident. Maybe

whoever it was really needed that barber's pole bad.

3. BOLT OF CLOTH TAKEN -

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE - MIDGAME - Her and Karin are found hanging. Suicide note - Diner their only means

of support after her husband killed in the war. No future for them now. No chance.

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE - Only DNA found hanging. Much as above, more a cumulative effect.

6. JAIL BREAK - Poor Dwayne. It hurts me to see him come in here for lunch with that horrible knot on his head.

7. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

1. Poor Range Rider. All out of a job. Saw him on the street, cowboy hat in hand, grifting. I gave him a hot meal, but...

H. REGARDING KARIN'S DISAPPEARANCE

1. Hysterical, says she let Karin play outside the diner for only a few minutes. In a little town in the fifties, you trust your

neighbors. Who would've thought? Sure, it was dark out, she was closing up late, but the poor thing, shut in all day helping

in the kitchen...(A clue - flowers and a card from Mr. Pottsdam. guilty conscience)

I. IF YOU RETURN KARIN TO DINER ALIVE

1. DNA initiates conversation, joyous reunion with daughter, thanks you.

J. IF YOU TELL DNA THAT KARIN IS DEAD (After Karin abducted, she always asks you if there's any word on Karin. Default is no. Once you

find her dead, you can tell her about it - in other words, a YES option appears)

K. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN

5. DEPUTY LOOMIS

6. PAT O'REILLY, BUTCHER

7. MRS. PHELPS

8. MOYNAHAN

9. JIMMY JAMES

10. KARIN

11. WASP WOMAN

12. EDNA

23. MR. MOYNAHAN / CHESSMASTER (P)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (80%)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (90%)

A. FIRST CONVERSATION (GLOBAL except *)

1. Talks about the upcoming Harvest Bake Sale, and how glad he is the Lodge is getting involved.
 - a) Will help cover his losses, which have been substantial.
 - b) This will set up a fund for transients
 - i) To bury them. A great number of transients die while passing through. Don't ask me why. It's what those people DO.
 - c) Ladies of the Harvest PTA pulling together, baking goodies. Your Mom a community leader.

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

C. DEFAULT CONVERSATION

D. AFTER STEPHANIE'S MURDER

E. DAY OF BAKE SALE

F. QUEST SPECIFIC CONVERSATIONS

 1. TUCKER SCRATCHED -
 2. BARBER POLE STOLEN -
 3. BOLT OF CLOTH TAKEN -
 4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE -
 5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE -
 6. JAIL BREAK -
 7. BONES -
 8. WASP WOMAN'S HOUSE BURNED DOWN

G. AFTER TV STATION FIRE

H. AFTER KARIN'S DISAPPEARANCE

 1. That night he spoke to Mr. Pottsdam till the wee small hours. You ask what Pottsdam was doing there. Moynahan replies: "Talking to me, like I told you. He came in around ten. We were talking about the lights in the cemetery. Pottsdam had seen them, and checked them out. A couple of kids were being...intimate out there. Love and death, young man, the two universal forces. The cemetery is quite an aphrodisiac. No, I didn't see them myself, the kids, I mean. I saw the light, but didn't investigate. Later on, Pottsdam told me what he saw."

"But why would kids who were screwing use a light?"

"Perhaps they weren't raised properly, and don't know it's impolite not to turn out the lights while engaging in coitus"

H. DEATH COMMENTS

 1. MR. JOHNSON
 2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE)
 3. POSTMASTER BOYLE
 4. ALL THE FIREMEN AND THE NUDE MAN
 5. DEPUTY LOOMIS
 6. PAT O'REILLY, BUTCHER
 7. MRS. PHELPS

8. MOYNAHAN - None, he's dead.
9. JIMMY JAMES
10. KARIN
11. WASP WOMAN
12. EDNA

Lodge Level 4

24. SERGEANT AT ARMS (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Too powerful, kills you for the audacity in combat screen, fires bolts)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION (GLOBAL except *)

1. You must fill out an application before applying. Applications are available at the Post Office.

2. You must receive an invitation before entering. To be eligible, you must prove yourself worthy.

- a) Scratch the Tucker
- b) Steal the barber pole

c) Take a bolt of cloth from the firemen

d) Start a grease fire at Dna's diner

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

1. Urges you to join the Lodge while you can. Opportunity waits for no man. Harvest seems strange to you? Only within the

Lodge can answers be found.

C. DEFAULT CONVERSATION

1. I've told you what you must do. Until you've proven yourself, I have nothing to say to you.

D. AFTER STEPHANIE'S MURDER

1. Good. You received the invitation. But you have not brought it. The invitation was not the card, but the spinal cord.

E. DAY OF BAKE SALE

1. Your time in Harvest grows short. Enter the Lodge while you may.

F. QUEST SPECIFIC CONVERSATIONS

1. TUCKER SCRATCHED - Well done. A minor prank, but enough to bring you to the next task.

2. BARBER POLE STOLEN - It was Pastorelli's own incompetence which was responsible for his unfortunate accident. If he hadn't

cross-wired the alarm system to the sprinklers, he'd be alive. So what if you left live electrical wires hanging in the water on the floor?

3. BOLT OF CLOTH TAKEN - A simple problem, but one you handled well.

4. DNA FIRE - IF BEFORE KARIN'S DISAPPEARANCE - Her suicide an unpredictable byproduct, predictable by no one. She killed herself. She made her choice. If you were a catalyst, join the rest of the world. We all live off the deaths of others. Now you need only wait, and an invitation will be forthcoming. be patient. Protocols must be observed before initiation into the

mysteries of the harvest is possible.

5. DNA FIRE - IF AFTER KARIN'S DISAPPEARANCE - Same as above, only mentions was a cumulative effect.

6. JAIL BREAK - That was close. Such errors are permissible only once. Do NOT get caught again, or all will be lost.

7. BONES - Congratulations. You're in.

8. WASP WOMAN'S HOUSE BURNED DOWN - A little extra-curricular activity, eh? Take care, or over-enthusiasm will be your

undoing. Now that her house has burned, the wasps will be more active in Harvest. And though no one loved the Wasp Woman...

no one will thank you for THAT.

G. DEATH COMMENTS

1. MR. JOHNSON - Alas, poor Mr. Johnson. He has his interesting points.

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP MASSACRE) - Hair was not the only thing cut in there, apparently.

3. POSTMASTER BOYLE - Only a fool kills without thinking. Now you will be quite unable to get a Lodge application.

4. ALL THE FIREMEN AND THE NUDE MAN - That's one way to drive the value of their artwork up.

5. DEPUTY LOOMIS

6. PAT O'REILLY, BUTCHER -

7. MRS. PHELPS

8. MOYNAHAN

9. JIMMY JAMES

10. KARIN

11. WASP WOMAN

12. EDNA

25. BUS DRIVER / WAR VETERAN (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Armed,
always has drop on you, and is only a cinematic!)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. GENERIC CONVERSATION

1. Get off the bus or I'll blow your head clean off!

26. CROSSING GUARD / MOTHER (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Too many witnesses.)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

"You're gonna have to lighten up if you're gonna get along around here."

A. FIRST CONVERSATION (GLOBAL except *)

B. FOLLOW-UP CONVERSATIONS (NEW DAY)

C. DEFAULT CONVERSATION

1. Quit bothering me! You want some poor little angel to get hit? (giggles)

D. AFTER STEPHANIE'S MURDER

1. Stephanie's finally dead., huh? She crossed my street every day when she was little, but nothing ever happened. (sighs)

Guess the right car finally came along.

E. DAY OF BAKE SALE

F. QUEST SPECIFIC CONVERSATIONS

G. AFTER TV STATION FIRE

H. DEATH COMMENTS

1. MR. JOHNSON

2. PASTORELLI, PARSONS, SWELL (BARBER SHOP

MASSACRE)

3. POSTMASTER BOYLE

4. ALL THE FIREMEN AND THE NUDE MAN

5. DEPUTY LOOMIS

6. PAT O'REILLY, BUTCHER

7. MRS. PHELPS

8. MOYNAHAN

9. JIMMY JAMES

10. KARIN

11. WASP WOMAN

12. EDNA

27. MOMS AT PTA BAKE SALE (P, VARIATIONS ON MOM)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Too
many witnesses.)
PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. GENERIC CONVERSATION
1. Buy some cookies? It's for a good cause, you
know.

Lodge Level 4

28. JIMMY JAMES (S)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (50%) (Unless he attacks you - see below)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (70%)

(Unless he attacks you - see below)

A. FIRST CONVERSATION
1. Jimmy bitches you out for not putting the paper out.

B. SECOND CONVERSATION

1. That's better...

2. Damn it, will you remember?

C. THIRD CONVERSATION
1. That's better...
2. You god damned son of a bitch, you don't put out that paper, you'll be sorry!

D. FOURTH CONVERSATION
1. That's better. You wised up.
2. I warned you! BANG BANG! (Combat screen with Jimmy shooting a rifle at you)

29. RANGE RYDER (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (Too many witnesses.)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

A. FIRST CONVERSATION

1. Reads cue cards, even when he's talking to you, cards written and held by stage hand.
2. Tries to give you his autograph.
3. During a take, injures himself. His cry of pain and individual curses and pleas are all written on the cue cards for him.
4. Same day, new greeting.

B. DEFAULT CONVERSATION - Getting ready to do a broadcast, intro the next cowboy movie. That's all they run, all day.

C. AFTER KARIN'S DISAPPEARANCE

1. TV APPEAL MIDGAME (TRIGGERED DURING A HANK CONV) - Appeals for anyone with information to send a postcard to the station for a

drawing. However gets the right answer gets to come down to the Station and be on Range Ryder's Kiddie Korral!

2. Asks if you have any information on the poor little filly.

3. Asks if you'll help distribute bills around town.
(A DROP ACTION)

D. AFTER TV STATION FIRE

1. Asking for a handout, along with cue-card guy.

30. KARIN (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (100%) (If you dig her up, you can kill her. Can't take her spine, though.)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (100%)

A. FIRST CONVERSATION

1. Only conversation. Tells you it was Mr. Pottsdam that played sandbox and house with her. Asks you to take her to the Sheriff's Office or her Mommy's Store. She doesn't remember where she lives.

31. THE WASP WOMAN (P)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (DAY) (0%) (If kill her, wasps swarm all over you. She keels back from table where she always sits, revealing she has the abdomen of a wasp...and she's the queen.)

PERCENTAGE CHANCE OF SUCCESSFUL MURDER (NIGHT) (0%)

M. DEATH COMMENTS

1. MR. JOHNSON
2. PASTORELLI, PARSONS, SWELL (BARBER SHOP

MASSACRE)

3. POSTMASTER BOYLE
4. ALL THE FIREMEN AND THE NUDE MAN
5. DEPUTY LOOMIS
6. PAT O'REILLY, BUTCHER
7. MRS. PHELPS
8. MOYNAHAN
9. JIMMY JAMES
10. KARIN
11. EDNA

Her house has lots of trash bags outside, dirty, run down. Wasp nests cover the house. It would go up like a house covered with paper if sparked. If you DO burn it down (only at night), CUTAWAY of WASP PUPAE with their horrid little faces writhing in their cells as the flames consume them!

A gross woman that raises wasps instead of bees. Bees are too popular just because they produce honey. But sometimes it's not what is produced so much as what is performed. Wasps build nests and more wasps, the most relentless of insects. (She has nasty welts all over her face and hands). Wasps crawl all over her house.) They are not as sympathetic, they don't die when they sting. They live to sting another day, and they enjoy it. The muscular contractions in their thorax as they pump venom could be likened to the muscular contractions of ejaculation.

CUTAWAY - WASPS crawling all over a sandwich

CUTAWAY - A wasp alights on something. CAMERA DOLLYS IN closer and closer until the segmented eyes can be seen in detail - reflected within them is the HARVESTER symbol.

Have same % chance of getting busted for burning down wasp woman's house at night as you do of killing someone. If during day, 100% chance of getting caught. Also, different people have higher or lower % of being successfully killed.